

DEVELOPING APPRECIATION THROUGH TEACHING LITERATURE

BY
ANGELA MARIE BROENING

A DISSERTATION

submitted to the Board of University Studies of the Johns Hopkins University in conformity
with the requirements for the degree of Doctor of Philosophy.

FEBRUARY, 1928

BALTIMORE
THE JOHNS HOPKINS PRESS
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ANGELA M. BROENING.

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CHAPTER I

ORIGIN AND SCOPE OF THE PROBLEM

Some years ago the author, graduated from college with a major in English and the companionship of the "passionate few who are genuinely interested in literature and to whom literature really matters," faced her first teaching job: teaching fifth grade boys and girls in a Mixed-Mechanical-Industrial Community, American and foreign born population. For these children reading literature was not a successful competitor with the "Movies," the "newspaper, piano player, sitting-around-talking" home environment and the newspaper-selling, errand-running and non-remunerative household chores, so time filling. These boys and girls had to be taught reading, literature, oral and written English, arithmetic, history, geography, hygiene, physical education, music, industrial and fine arts. They were not accustomed to warming up by the fire of a literary experience. By the trial and success, sometimes error, method the author-experimenter learned how to arouse and hold these pupils' attention through reading aloud to them and telling them stories about the things they liked to do, the people they liked to know, the places they wished to see, and the feelings they were unable to express. History, geography, grammar, art, music, even arithmetic glowed with the literary sparks generated by the contact of these children's natural interests and the artistic expression of writers who, as Arnold Bennett describes them, "have seen and felt the miraculous interestingness of the universe."

At this stragetic point, the author had the good fortune to begin her graduate study in the Department of Education at the Johns Hopkins University. On her first day in Dr. Buchner's "Experimental Education," when asked for a statement of the problem she wished to investigate, the author

announced "How to teach literature so that boys and girls will love it and voluntarily read it for the satisfaction of the literary experiences it affords."

As this investigation shaped up it became an experimentally determined answer to the problem: "Developing Appreciation through Teaching Literature." This involved (1) the analysis of the elements of literary appreciation and the preparation and administration of objective, qualitative measures of growth in respect to each of these elements; (2) the application of the techniques of objective examinations to material of intrinsic interest to fourth, fifth and sixth grade boys and girls as quantitative measures of growth of appreciation; (3) the use of the equivalent group method in experimental education to test the effectiveness of the experimental factor, viz., the materials and activities productive of appreciation; (4) the verification in test-controlled situations of the psychology of emotions and of learning as applicable to developing literary appreciation; (5) the verification through objective evidence of authoritative opinions as to principles of selection of materials and procedures through which to develop literary appreciation; (6) the development of library skills through a reading unit of intrinsic interest to boys and girls.

CHAPTER II

EXPERIMENTAL SITUATION

A. ANALYSIS OF THE SITUATION

I

How can growth in literary appreciation be measured?

This problem did not challenge the author's feelings or thoughts in her first days of teaching literature. She was like the visitor Mearns quotes in "Creative Youth."¹ "'That makes the small hairs rise on the back of my neck,' he said warmly, 'and I always know it's a good poem when the small hairs rise on the back of my neck.'—Professor William L. Phelps, might have offered the test of 'that unmistakable spinal chill' which first announced to him a bit of literary art.—Our own sure sign is a rush of animation that sets us chattering and gesticulating."

All teachers of literature have had the experience of satisfaction when they saw a glint in the eye, a smile on the face and "Ah!" in the voice of children who with them had participated in a literary experience.

From that stage, evidence of literary appreciation evolved. Laughter over the description of Ichabod Crane was followed by a pupil's bringing in a picture of "Abe Martin, looking like Ichabod Crane." Thoughts gleaned from stories carried over into informal conversations; spontaneous comparisons such as between the "boss" in "Mignon" and the boss in "Tom the Water Baby." Voluntary dramatizations, sand-table representations, collecting lists of other stories like the one read in school going to the library to read books "as good as the ones they had enjoyed in school," growth in the recognition and use of a more colorful vocabulary; all these finally yielded, on the part of a few pupils, awareness

¹ Mearns, H.: Creative Youth. Doubleday. 1925.

of why they were choosing and reading appreciatively certain authors and certain titles. When this last stage had been reached, there was "objective evidence" of growth of literary appreciation.

Literature draws people together. So it did in this research. Drs. Bamberger, Bright, French, Hopkins, Yocum, Dunn, Jordan, Leonard, Hosis, MacClintock, Bennett, Woodberry, Kerfoot, Yeomans, Abbott and Trabue conferring with the author on criteria for measuring growth in literary appreciation clarified, strengthened, and approved the analysis that permeated her teaching of literature. The five first named held several personal conferences with the author. The others gave help through their publications.² Fundamentally, all these experts in the field of English, as well as in the field of Education, were in agreement as to the elements of appreciation discernible and desirable of development. Some brief quotations and summaries may establish the background from which were developed the objective measures of appreciation presented in this study.

Æsthetic education seeks appreciation rather than skill and manifests itself in tasteful selection rather than artistic production. Its contribution to citizenship and democracy is the common and intelligent love of the beautiful which makes possible the finer forms of social intercourse and is essential to the many sided enjoyment of individual leisure. (Yocum.)

The safest questions to ask are those involving preference or choice. A feeling of beauty is not something that can be commanded. It grows and develops. But the teacher can cultivate an appreciation for the beautiful by two questions and their variations: "What do you like best in this selection? Why?" (Hosis.)

² Dunn, F. W.: *Interest Factors in Primary Reading Material*. Teachers College, Columbia. 1921.

Jordan, A. M.: *Children's Interests in Reading*. University of North Carolina. 1926.

Leonard, S. A.: *Essential Principles of Teaching and Literature*. Lippincott, 1922-1926.

Hosis, J. F.: *Empirical Studies in School Reading*. Teachers College. 1921.

MacClintock, P. L.: *Literature in the Elementary School*. University of Chicago. 1907.

Bennett, A.: *Literary Taste and How to Form It*. Doran. 1918.

Woodberry, G. E.: *Appreciation of Literature*. Harcourt. 1922.

Kerfoot, J. B.: *How to Read*. Houghton. 1916.

Yeomans, E.: *Shackled Youth*. Atlantic Monthly Press. 1921.

Abbott and Trabue.: *Ability to Judge Poetry*. Teachers College Record. Vol. XXII, No. 2. March, 1921.

All literature is the expression of feeling, of passion, of emotion caused by the sensation of the interestingness of life. (Bennett.)

Literature is the art of expressing experience (thought, action, feeling). (Woodberry.)

Appreciation is the reaction of what we are to what presents itself for our approval, enjoyment and possible inspiration. (Mirick.)

Appreciation of literature is "attaching active value to it": active valuation means a desire to possess it. (Bamberger.)

The secret of appreciation is to share the passion for life that literature itself exemplifies and contains. . . . Out of real experience to possess oneself of that imaginary experience which is the stuff of the larger life and the place of the ideal expansion of the soul: to avail oneself of the pleasure and wisdom and fullness of life. . . . The way is by gradual ascent, by natural growth, by maintaining a vital relation with what is read. Literature makes its appeal to the individual mind and is intelligible only *in so far as the individual is able to comprehend its language and interpret the experience there embedded.* (Woodberry.)

Literature is the key to one's heart. It is also the key to the lives of others. The reader must have a large share of self-respect. . . . Prefer his own natural choices. He must be given latitude for his wandering tastes. . . . He must be allowed to indulge his own character. . . . He cannot outrace his own shadow of life. . . . So long as the bond between author and reader is a living bond, appreciation is secure. . . . The reader takes so much of the book as has affinity with him, and it is as if the book were rewritten in his mind. . . . *There is something private in his understanding of his author.* (Woodberry.)

Not to force a tame liking, not to feign to oneself; not to confuse what is said one ought to like with what one does like, is practical advice. (Woodberry—corroborated by Bennett.)

They (those who appreciate literature) find a keen and lasting pleasure in literature.—The recurrence of this pleasure naturally keeps their interest in literature very much alive. They are forever making new researches, forever practicing themselves. *They learn to know what they want. Their taste becomes surer and surer as their experience lengthens.*

To lose yourself or to find yourself is to appreciate as Kerfoot feels it.

"Appreciation and learning are both self-activities.—Stimulate pupils to search; leave the discovery to them.—Get pupils to feel—don't tell them what to feel." These summarize the commandments from experts in the fields of education and of literature.

In the analysis and teaching procedures set up in this study appreciation means emotionalized insight: an idea with a glow, an understanding with sympathy, a laugh with a cause; a sob

with sincerity. "Appreciation" is a complex of several sorts of enjoyment:

(1) Intellectual: *i. e.*, pleasure through exercise of mental activity for its own sake; or through weighing evidence of it.

(2) Physical: joy of the outdoors; pleasures in physical exercise.

(3) Technical: appreciation of the skill involved in good workmanship.

(4) Humorous: appreciation of farcical and incongruous situations; also the wit of intellectual peers.

(5) Social: appreciation of human motives and desires, and of the pleasure of shared activity.

(6) Æsthetic: pleasure in contemplating or creating the artistically beautiful.

(7) Ethical: the appreciation of right and wrong.

The author received her most definite suggestion for measuring appreciation from the work of Abbott and Trabue:

The place of the arts, including the art of poetry, in the curriculum has tended of recent years to be justified by educational theorists in terms of the training of critical appreciation. The study of these subjects, it has been asserted, should lead to increased ability to tell good from bad, and increased preference for the good, as a guide not merely to enjoyment of the classical, but to discrimination in the new. . . . For this reason, a comparison of the work of one poet with that of another (even if on the same subject) would not constitute a fair test; certainly not an impersonal test. The case would be prejudged in favor, let us say, of Milton over Pope, of Keats over Scott. A surer basis of judgment appeared to be a set of variants in which the original poem was deliberately made worse by diminishing or completely annulling one or another of its characteristic merits. Certain characteristics are so commonly thought to be important in poetry that their loss would spoil the poem for the eye of any intelligent critic not blinded by controversy; among these are the emotional tone, the imaginative quality of the thought, and the rhythmic form. In lowering the poetic quality, then, of each poem the attempt has been in one version (called hereafter "sentimental") to falsify the emotion by introducing silly, gushy, affected, or otherwise insincere feelings; in another version (the "prosaic") to reduce the poet's imagery to a more pedestrian and commonplace level; in a third (the "metrical") to render the movement either entirely awkward or less fine and subtle than the original.³

From her applications of these measures to elementary school children⁴ the author learned that the principle of

³ Abbott and Trabue: A Measure of Ability to Judge Poetry. Teachers College Record. Vol. XXII, No. 2. (March, 1921.) p. 1, 5.

⁴ Broening: Correlation of Ability to Judge Poetry and Certain other Measures. Unpublished M. A. Essay—Johns Hopkins Univ.—1923.

"judging the best of four versions" was sound, but that the content offered in Abbott and Trabue's tests was not suitable for young readers; they attempted only "poetry," whereas young children are reading more prose than poetry; and they were administered with the formulas of an objective test and by having the test read silently.

"Appreciation exceeds apprehension." Children can attach "active value" to what they cannot read for themselves. The mechanics of language sometimes restrain their participation in a literary experience if they have to read for themselves.

For these reasons, the technique of "spoiled versions" was applied to prose. Measures of literary appreciations were constructed which discovered whether or not the pupils could participate in a literary experience, whether or not they recognized literary merit, whether or not they preferred the original for its literary merit or for some extraneous reason, and whether or not they were aware of having preferred a version because of its literary merit.

Langfeld⁵ states that the æsthetic enjoyment of the general reader is more from the factors of suspense and release than from other intrinsic merits of the literary form. Yet, he holds, that real æsthetic enjoyment comes from "detachment,"—a reflective margin of discernment and removal from the too personal. For children this means presenting scenes which idealize reality.

Woodberry⁶ shows that Plot, Character, Situation, Dialogue, and Sentiment are elements of satisfaction. Readers usually rise on these steps:

Action—character in action—personality for its own sake; Art requires organic unity; plot rationalizes events under the law of cause and effect; type simplifies character by presenting it under a single and immutable aspect; pleasure in the forms themselves is part of the real value of art.

The qualities of literary merit which Leonard⁷ analyzes and growth in the recognition of which the experimenter's

⁵ Langfeld: *The Æsthetic Attitude*. Harcourt-Brace. 1922.

⁶ Woodberry: *Op. cit.*

⁷ Leonard: *Essential Principles of Teaching Reading and Literature*. P. 50. Lippincott. 1922.

procedures and materials stimulated, are "Realizable, sensible and true to human experience; restraint and perspective in the presentation."

In choosing the content for her measures of appreciation, the author utilized her personal experience with children's interests the studies of Bamberger, Dunn, Jordan and Uhl, the writers on the teaching of literature to children and the analysis of Langfeld and Woodberry. On these bases Oscar Wilde's "The Happy Prince" and "The Selfish Giant," Ruskin's "The King of the Golden River," Pyle's "The Merry Adventure of Robin Hood"—the episode of Allan-a-Dale, "Sir Patrick Spence," "Is there a Santa Claus?" and Seton Thompson's "Lobo" were selected because these had awakened children's interests and had stimulated them to choose the original rather than the "spoiled version." The author retained from Abbott and Trabue's Tests "Sea Fever," "The Highwayman" and "Mother Goose."

In these tests,⁸ the revisions were devised to throw into relief the literary merit of the original according to the following plan:

"Plot consistency" was spoiled in the revisions of "The King of the Golden River," "The Selfish Giant" and "Robin Hood."

Consistency in characterization was spoiled in the revisions of "The King of the Golden River," "Robin Hood" and "The Selfish Giant."

Poetic justice or "truth to human experience" was violated in the revision of "The King of the Golden River."

For a basis of true emotion in "The Happy Prince" was substituted an inadequate stimulus for sympathy and pathos.

"Sentiment" and "Imagery" were each spoiled in the revisions of the letter about Santa Claus.

The characteristics of the old ballad were lost in a modernized less effective verse revision of "Sir Patrick Spence" and in a non-rhythmical, non-image suggesting prose story of it.

⁸ See Appendix.

The sections of Abbott and Trabue's Tests which have been retained give the original and three versions of it:—a "sentimental," a "prosaic" and a "metrical."

On page 32 ff. of this study, a detailed statement is given of how the "play spirit," the respect for individual taste and the non-examination atmosphere was preserved in administering these measures of literary appreciation.

2

*Selection of Materials and Activities Productive
of Literary Appreciation*

After setting up criteria for measuring growth of appreciation and constructing measures which would record increments of growth, the problem became: how to "condition" growth of appreciation. Dunn's, Jordan's, Uhl's and Bamberger's investigations⁹ and the publications listed under "The Teaching of Literature" (cf. "Bibliography") were helpful in strengthening the validity of the principles of selection and methods of procedure utilized in the "experimental factor."

The conclusions from Dr. Dunn's study of significance in this study are: The characteristics which arouse interest—"surprise and plot for both sexes, animalness for boys, and childness, familiar experience, and to a lesser extent repetition and conversation for girls.—Liveliness, fancifulness and verse form were found to add interest only when accompanied by such qualities as surprise, plot, childness, animalness, or familiar experience.—Humor as the child sees it and humor to the adult mind are not one and the same.—Instead of a limited range of liking, a child's tastes are rather catholic.

⁹ Dunn, F. W.: Interest Factors in Primary Reading Material. Columbia University, 1921, p. 49.

Jordan, A. M.: Children's Interests in Reading. Columbia University, 1921.

Uhl, W. L.: Scientific Determination of the Content of the Elementary School Courses in Reading. University of Wisconsin, 1921.

Bamberger, F. E.: The Effect of the Physical Make-up of a Book on Children's Selection. Johns Hopkins Press, 1922.

Bamberger, F. E.: Syllabi in "Children's Literature." (Johns Hopkins University Course in Education.)

Give him a few important elemental qualities which may enter into fact or fiction, into prose or verse, into real or fanciful situations, and he is attracted and pleased."

Jordan's investigation offered several aids to this study. His careful review of all previous studies on "Children's Interests in Reading" saved many hours of work. His discerning analysis of the advantages and disadvantages of the questionnaire method of investigating children's interests and his outline of the observation method he used in libraries guided some phases of this research. His conclusions on the questionnaire method may be summarized as follows:

From a consideration of the studies mentioned in Chapter I, it seems evident that children, even those of high school age, have not the ability to explain why they like certain books rather than others. The facts there indicated that it is entirely feasible to obtain from children approximately correct responses in regard to their choices of books, provided the questions are simple enough. If a child could know that the answers obtained would under no occasion be used against him, the chances that the responses would be correct are increased; and, if he had only a few simple direct questions put to him orally, his attention would be concentrated on the task at hand and the responses would be more accurate; and, finally, provided that the children wrote only their first names, their identity would be lost and they could more freely attack the task at hand.

His conclusions extracted from his data are significant enough to quote in full:¹⁰

1. That the interests of boys and girls in reading are very dissimilar.

2. That the major interests of boys from 10 to 13 years in reading are included in four general types of fiction: (a) Books concerned with war and scouting; (b) those concerned with school and sports; (c) those concerned with the Boy Scouts; and (d) those concerned with strenuous adventure.

Books concerned with war and scouting include 32 per cent of the total books of fiction. Books concerned with school and sports, 29 per cent; books on Boy Scouts, 16 per cent; books of strenuous adventure, 23 per cent.

3. That Altscheler, a writer of war and scouting, is the most popular writer for boys in the libraries examined; that the boys stand in line in some libraries for an hour or more in order to get a book by this author; that he is almost twice as popular as any other author.

4. That Barbour is the most popular writer of school and sports; Burton of Boy Scouts; and Clemens of strenuous adventure.

5. That in an analysis of these books, it is found that the popular writers appeal most often to the instincts of mastery, fighting, love of sensory life for its own sake, original attention, and approval and scornful behavior.

6. That in non-fiction, the interest centers around what-and-how-to-do books. The Boy Scout Manual is by far the most popular of this

¹⁰ *Op. cit.*, p. 128-9.

group, although books on aeroplanes, submarines, kites, engines, puzzles and magic are in certain seasons very much sought after.

7. That the interest in biography and history is confined to those authors who can write history and biography in the form of an exciting story.

8. That *St. Nicholas*, *Popular Mechanics*, *Scientific American*, *American Boy*, and *Boys' Life* are the most popular magazines among the boys.

9. That the interests of girls are principally concerned with fiction which portrays: (a) home, 37 per cent; (b) home and school, 19 per cent; (c) school, 15 per cent; (d) fairy stories, 6 per cent; (e) stories with historical background, 6 per cent; (f) love, 7 per cent, and (g) miscellaneous, 10 per cent.

10. That Alcott, whose books are largely concerned with home life, is far more popular with girls in these eight libraries than is any other author; that Wiggin and Sidney should also be noted in this group concerned with home life; Richards leads in the home and school group; Dodgson in the fairy tales; Knipe in stories with a historical background; and Woolsey in love stories.

11. That those authors popular with girls appeal largely to the following instincts: maternal, kindness, attention to others, response to approval and scornful behavior, and to a less degree than in the case of boys, to rivalry.

12. That except for a few books on cooking, crocheting, dramatics and poetry, girls fail to show interest in non-fiction.

13. That *St. Nicholas* is the only magazine liked to any extent by girls and that, in general, tables of magazines are largely patronized by boys.

The author-experimenter's point of view on the principles of selecting desirable material to "condition" appreciation is summed up in these criteria.

Will it appeal to children?

Is it within the range of their real or vicarious experiences?

Will it function to clarify, interpret or extend their appreciation of literature and of life?

Leonard states his principles of selection in this way:¹¹

1. Vivid concreteness or realizableness in presentation of the stuff of experience.
2. Its truth to human experience—to the motives and results of thought and action—where (as in all but the literature of faery and fantasy or nonsense) it purports at all to represent life as it is.
3. Similarly, its significance as an interpretation of life—that is, its restraint of presentation and the creative insight of its view.

Opdyke said in his Johns Hopkins University course in the "Teaching of English" (1921) that the content of literature selected should possess:

Adaptability
Comprehensiveness
Variety
Teachability

¹¹ Leonard. *Op. cit.*, p. 50.

MacClintock¹² writes, the content of literature—

Must possess ethical soundness, human sympathy, universality
 Must meet the child's native and instinctive interests and tastes; must cultivate and direct these; must awaken new and missing interests
 Must be lofty in tone, but within the child's comprehension and appreciation; not too imaginative, not too emotional
 Must possess beauty—beauty of form, beauty in nature, beauty in character, beauty in action, beauty in service

Dr. Bamberger's investigation yielded special help in selecting editions which would "condition" appreciation.

Studies which have come out since the author's investigation was undertaken do not "take the edge off" this contribution for several reasons. They do not attempt to test the "experimental factor" or to use the kind of measures of appreciation which have been set up. They do, however, offer suggestions which discover the vitality of such studies as this being undertaken. To quote from the preface of "The Winnetka Graded Book List," as to what this extensive investigation of 37,500 cases has revealed. "We know the age and exact degree of reading ability of each of these children, and we know how well they liked each book they read, and we have an inkling as to why they liked it."¹³ Terman and Lima's "Children's Reading"¹⁴ "is not so much a list of what children do read, as it is a list of worth while books that children (2,000 used in study) would read if they were given an opportunity to do so. We have felt no obligation to include any inferior book simply because children by the thousands have found it interesting. In this study children's expressed preferences, withdrawals of books from libraries, information from publishers and bookstores of best-selling books and lists prepared by able committees of the American Library Association were utilized." The attitude of the authors as expressed in the following quotation is consistent with the point of view of this study:

There are certain elements in literature that children always desire. The first is action; the second is human interest; and the third is

¹² MacClintock. *Op. cit.*

¹³ Washburne and Vogel: *The Winnetka Graded Book List*, p. VI, American Library Association. 1926.

¹⁴ Terman and Lima: *Children's Reading*, p. VI-VIII, Appleton. 1926.

imaginative appeal. There are other things that help to make a book interesting, but children do not always demand them as they do these three. They prefer direct discourse to indirect. They like colorful descriptions, and names for everything. They like to have the place and time of the story or incident clearly indicated so that they may easily picture the scene in their own minds. They like humor, but it must be the "funny incident" kind, and not the satire of adult humor that through subtle quib and innuendo pokes fun at individuals and institutions. They will not tolerate preaching or moralizing unless it is so successfully concealed as not to be easily recognizable as such. Finally, they demand sincerity—a genuine, unaffected treatment of whatever subject is chosen.¹⁵

Educational psychology contributes these as guides in the "conditioning" of appreciation:

(1) Certain pattern responses are inherited but these are modifiable and so few in number that experience must extend them. (2) What people appreciate depends primarily on their experience because development of feelings depends on the laws of readiness, exercise, and effect. (3) The law of relativity points out the need of changing the stimulus in order to sustain the effectiveness of the feeling. (4) Suggestibility is a characteristic of youth which may be an ally if the teacher handles it skillfully. (5) Association with certain instincts and habits will eventually set up a new and desired association. (6) Appreciative ability is not identical with creative ability. The former is a mental attitude of recognition of value with feeling; the latter is skill or power to do, with emotions of achievement. (7) Sensitivity to auditory and visual imagery can be measurably increased.

The fundamental principles of procedure set up and verified in this experiment are expressed variously by different writers. Erskine advises—"Read a book for your own biography."¹⁶ Readers must have a large share of self-respect.—Study may be necessary preparation for appreciation but does not constitute appreciation." (Woodberry) "Kindle an interest and keep it alight by specializing for a time on one author."—A hot interest in literature, the secret of the passionate few, who possess the keenest literary appreciation is attainable through having a definite aim in what is read, other

¹⁵ Terman and Lima: *Op. cit.*, p. 16.

¹⁶ Lecture in Baltimore on "Shelly," delivered before the Poetry Society of Maryland.

than mere enjoyment ; assign a specific time for reading ; keep a direct contact with literature itself, not spending time on reading about literature ; " possess " a few authors ; surround the reader with a bookish atmosphere.—Allow the reader general and inclusive tasting in order to attain a part of familiarity with the book of literature in all its branches : (Adapted from Arnold Bennett) Begin with action.—A great book does not give itself all at once. Books are of three kinds : " Those that are outlived, because the experience they contain and address is shallow or transitory ; those that are arrived at late because the experience involved is mature ; and those, the greatest, which give something to the youngest and have something left to give to the oldest, which keep pace with life itself and like life disclose themselves more profoundly, intimately and in expanding values with familiarity."

Surround the child with more than he can read in order to stimulate choice.

The situation two generations ago which accounts for a well-educated man being a lover of literature, is summarized as (1) contact with many books and (2) a personal introduction to them by an enthusiastic leader. " The energizing influence was the genuineness of the instructor's love of literature as it met the untrained student mind—never more than the length of the log away—through the medium of an informal instructor-student comradeship.—We must place the pupil in a natural library situation under the inspiring leadership of a real lover of books.—Much reading aloud by the instructor is advisable.—There must be many books in the class room.—There is no " recitation " ; no assignment from day to day but ones that cover long periods of time and are made by cooperation of pupils themselves with the instructors' aid ; no " required amount to be covered." ¹⁷

The essential principles underlying the conduct of exercises to develop appreciation as adapted from Hayward are : ¹⁸

- A. First Impression : the teacher should lavish care and thought upon making the first impression which the pupil receives in the experience a powerful impression.

¹⁷ Hanes and McCoy : Manual to Reading Literature.

¹⁸ Hayward : The Lesson in Appreciation. Macmillan. 1917.

- B. Anticipatory Interest: the teacher will manipulate other lessons to serve as advance advertisement. Biographical facts may be used at this point or later in multiplying the significance of the materials through which geographic appreciation is to be developed.
- C. Negative Preparation: the teacher should prevent intellectual distractions by far ahead preparation of difficult words, unusual phrases, obscure references that are in the poem or story; imperfect workmanship and artistic technique should be controlled by the teacher so as not to distract the pupil.
- D. Positive Preparation
 - (1) The teacher should help pupils group ideas together through interpretation, memories, contrasts, etc., for æsthetic pleasure.
 - (2) Pioneer figures of speech: load them with meaning for the children before they come to them in literature.
 - (3) Revive attenuated and lost meanings of words.
 - (4) Make familiarity contribute by "overtures," *i. e.*, fragments from poems, etc., which will later serve as apperceptive cues.
- E. Presentation as a Whole: This means oral reading of a poetical or prose piece selected to develop geographic appreciation.
 - (1) Do not use a base, colloquial style in the belief that this is "reading as if you were speaking."
 - (2) Preserve the rhythm of the poem or prose.
 - (3) Preserve the poetical unit (either complete poems or substantial fragments of a definitely unitary character.
 - (4) Preserve all rhetorical effects—pauses, crescendos, and diminuendos.
 - (5) Preserve, even intensify, the flavor of the words, *i. e.*, alliteration, assonance, onomatopœia.
 - (6) In summary: seek to produce as clear and as colorful an impression as possible.
- F. Æsthetic Discussion of the effectiveness of the selection of environmental details which gave color to the story or poem.
- G. Intellectual Discussion, followed by re-presentation (re-read as a whole). This means an exposition of meaning which will not snuff out the glow of the early phase of the Appreciation Lesson.
- H. Some Emotional Return from the children: Reproduction (memorization): Creative writing, or Exploration of the same theme as treated by different authors or the same author's writings on other themes.

From the author's reading and experience she has summarized the essentials in any good method of teaching literature in the intermediate grades in the following way:

The arousal of the pupil's experience and interest into such eager anticipation that the presentation of the literature will provide an emotional stimulation, fulfill a desire, or solve a problem already in the consciousness of the pupil. This means artistically skillful advance advertisement of the selection.

The presentation of the selection as a whole by means of a clear and adequate oral reading. Where the selection is too long for complete reading at one sitting, the "high spots" should be read by the teacher, the intervening parts silently by the children. Where the selection lends itself to sectional reading by the pupils this is a good method. Some stories, *e. g.*, Stockton's, "The Lady or the Tiger," are better told than read, whereas Kipling's "The Elephant's Child,"

because of its unique style and diction would be divested of its beauty by telling.

The dwelling upon the meaning of the selection as a whole rather than upon details of thought or form. *The central theme* should be discovered by every pupil; only such explanations and elaborations should be made as are necessary to have the children get the fullest appreciation of its theme and its stylistic beauty.

Sufficient repetition of the selection as a whole to give the sense of familiarity that will fix permanently in the children's minds the pictures or ideas that made this literary unit an immediate joy to them.

Experience has also proven that:

Special methods conducive to developing appreciation are: teaching through projects, exercises for socialization, directed study, story hour, dramatic clubs, etc., all have a place in the teaching of the literature. The teacher's guiding principle must be the intrinsic nature of the literary material presented. Nature lyrics may be better handled in the woods than in the class-rooms, lullabies may be more properly sung than recited, dramas may be more appreciatively read or presented in dramatic form than read silently by any one person alone. Letters and discursive essays lend themselves to silent reading and certain bits of historical or scientific material told in a literary style, *e. g.*, Roosevelt's "Winning the West," Fabre's "Insect Adventures" may be handled in a directed reading period.

Results that empirical evidence have shown can be secured from the above described child activities are reactions varying from "I liked it" or "I didn't like it," to children's secretarial reports on the recitation in the style of the literary selection under study, *e. g.*, diary, a letter, a ballad, or an informal essay. (An appreciative study of Roosevelt's letter and Eugene Field's to their children was reported by a child secretary to an absentee in letter form, maintaining something of the tone of these literary letters.) Dramatization, memorization, writing a scenario, composing an original story suggested by the one read, voluntarily connecting current publications—advertisements, radio talks, movies, etc.—relevant to the literary experiences being acquired through reading literature in school, have been outcomes of a stimulating appreciation lesson in literature.

3

The variables in the situation are the subjects, environmental factors, the experimenters, and the experimental factor. The following section discusses how these variables were controlled.

B. CONTROL OF THE EXPERIMENTAL SITUATION

I

The "Equivalent-Group Method" was selected because the purpose of this experiment was to determine the amount of change due directly to the experimental factor and because

it was possible to equate groups. The experimental and control subjects were selected from grades 4-5-6 in two public schools in communities of Baltimore which had been analyzed by the Bureau of Statistics and Research of the Department of Education as socially, economically, intellectually and educationally similar. These subjects were analyzed further by using standardized intelligence and silent reading tests and by applying as initial and final tests the B. A. I. T. and the Broening Literary Appreciation Tests. From the pupils' answers on the initial testing with the B. A. I. T., data were secured for refining the equating of the groups in terms of social-economic conditions, personal likes and dislikes, avocational and vocational interests and community stimulation to literary reading.

Sex and environmental factors being similar enough in both groups to make these factors irrelevant, the measures of intelligence, reading, and literary appreciation, gave the data on mental age, chronological age, silent reading comprehension age and initial status in literary appreciation for use in equating the groups.

Figs. 1 and 2 show that the segment of children used in the experimental and control groups was typical of the Mixed-Mechanical-Industrial-American and foreign population sections of Baltimore, and as compared with other sections, it was to be expected that their chronological ages would exceed the mental ages of the subjects of this experiment.

CITY OF BALTIMORE - DEPARTMENT OF EDUCATION - BUREAU OF RESEARCH

DISTRIBUTION
DISTRIBUTION CHART NO. 6 (3-30-26)
TYPICAL MIXED MECHANICAL-INDUSTRIAL SECTION-AMERICAN & FOREIGN POPULATION

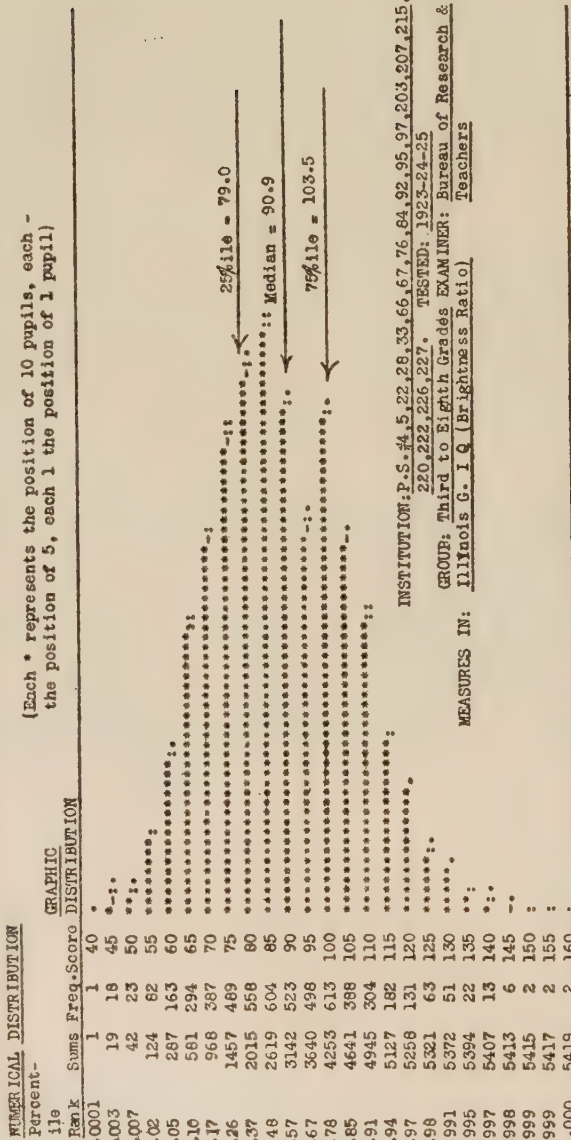


Fig. 1 Distribution According to I.Q.s of Baltimore Pupils in Mixed Mechanical Industrial Section American and Foreign Population

Total Number 5419

25%ile 79.0

Median 90.9

Typical Foreign Section: Total No. 1693 25%ile 73.4 Q 12.3

Middle Class Residential: 2794 93.0 94.9 Q 11.9 97.2

Better Residential: 4451 96.2 100.9 108.1 111.9

Range: 40-160

40-150

40-145

60-160

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DISTRIBUTION CHART NO. 8 (3-30-26)

INSTITUTION: (Summary) E. S. Nos. 2, 4, 5, 6, 11, 13, 14, 16, 22, 23, 27, 29, 31, 32, 33, 44, 45, 51, 53, 56, 59, 65, 66, 67, 69, 76, 77, 81, 84, 92,
93, 96, 97, 99, 203, 207, 213, 214, 215, 220, 221, 222, 223, 224, 226, 227 TESTED 1923-24-25

GROUP. Third to Eighth Grades

EXAMINER: Bureau of Research & Teachers

MEASURES IN: Illinois C. I. Q. (Brightness Ratio)

NUMERICAL DISTRIBUTION

Percent-

Rank	Sums	Freq.	I. Q.	DISTRIBUTION
1	1	30	1	30
2	4	3	35	35
3	7	3	40	40
4	10	3	45	45
5	13	3	50	50
6	16	3	55	55
7	19	3	60	60
8	22	3	65	65
9	25	3	70	70
10	28	3	75	75
11	31	3	80	80
12	34	3	85	85
13	37	3	90	90
14	40	3	95	95
15	43	3	100	100
16	46	3	105	105
17	49	3	110	110
18	52	3	115	115
19	55	3	120	120
20	58	3	125	125
21	61	3	130	130
22	64	3	135	135
23	67	3	140	140
24	70	3	145	145
25	73	3	150	150
26	76	3	155	155
27	79	3	160	160
28	82	3	165	165

GRAPHIC

I. Q. DISTRIBUTION

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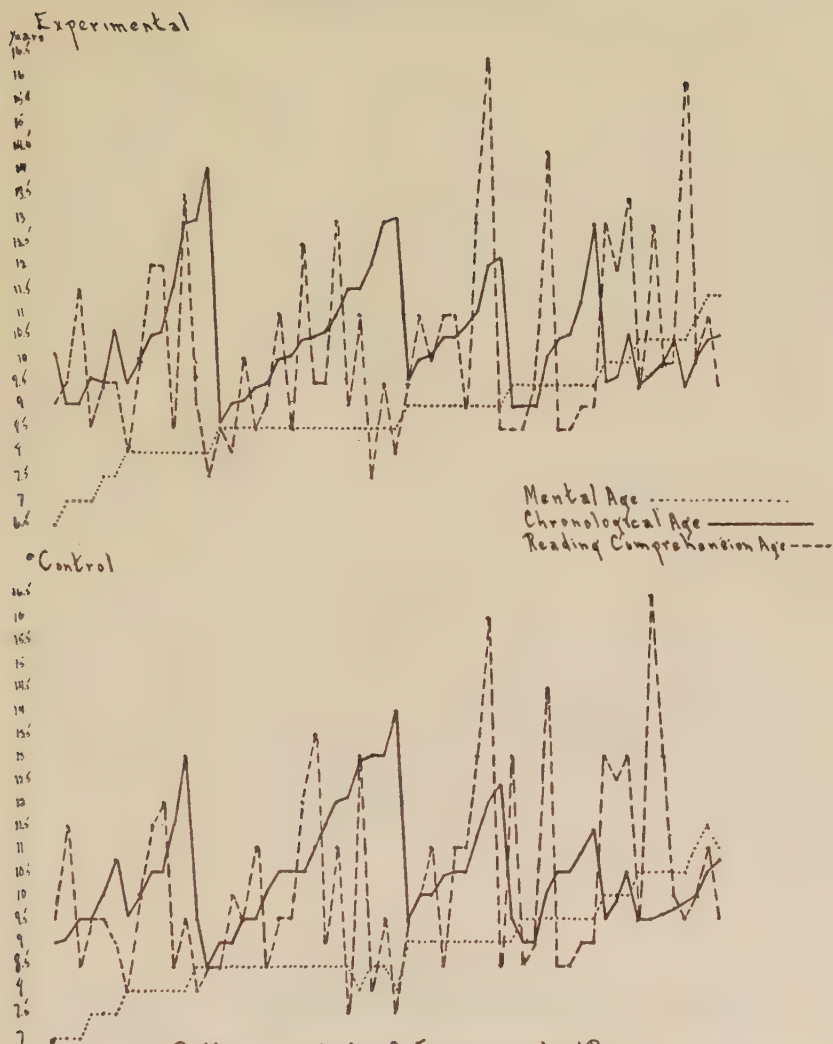
Table I shows for each grade in the experimental and control groups, Baltimore, the close identity of the two groups in the items used as bases for equating. Figs. 3-7 show graphically the data in Table I. It will be helpful to the

TABLE I

SHOWING FOR EACH GRADE IN THE EXPERIMENTAL AND CONTROL GROUPS, BALTIMORE, THE MEAN, RANGE AND STANDARD DEVIATION, MENTAL AGE, CHRONOLOGICAL AGE, SILENT READING COMPREHENSION AGE AND INITIAL STATUS IN BROENING LITERATURE APPRECIATION TEST

	Control			Experimental		
	Mean	Range	S. D.	Mean	Range	S. D.
GRADE 4B *						
M. A.	8.89	7-11.5	1.063	8.89	6.5-11	1.072
Chron. A.	10.45	9-14	1.22	10.5	9-13	1.191
S. R. C. A.	10.2	9.5-16.5	2.034	10.2	9-16.5	2.027
B. L. A. T.	2.89	1-5	.291	2.87	1-5	.293
GRADE 4A *						
M. A.	9.22	6.5-11.5	1.104	9.22	6.5-11.5	1.104
Chron. A.	11.23	9-13.58	1.10	11.19	9.25-13.33	1.05
S. R. C. A.	11.51	9-15	2.24	11.61	9-15.5	2.14
B. L. A. T.	3.22	1-5	1.14	3.22	1-5	1.11
GRADE 5B *						
M. A.	10.5	7.5-13.5	1.113	10.41	7.5-13.5	1.077
Chron. A.	11.86	10-13.9	1.12	11.75	9.5-14	1.14
S. R. C. A.	12.2	8-16.5	2.01	12.18	8.5-16	1.93
B. L. A. T.	4.11	2-5	.289	4.25	2-6	.271
GRADE 5A *						
M. A.	10.92	8.5-12.5	1.12	10.94	8.5-12.5	1.13
Chron. A.	11.76	10.5-13.66	1.148	11.71	10.25-14	1.149
S. R. C. A.	12.14	8-16.5	2.172	12.01	8-16.5	2.17
B. L. A. T.	4.39	2-6	1.113	4.39	2-7	1.232
GRADE 6B *						
M. A.	11.98	9-14.5	1.45	11.95	9-14.5	1.48
Chron. A.	11.8	10-14.66	1.07	11.8	10.08-14.75	1.08
S. R. C. A.	13.2	8.5-19.5	2.65	13.17	8.5-19.5	2.714
B. L. A. T.	5.7	4-8	.871	5.4	4-7	.974
* 58 cases each in Experimental and Control 4B, total 116						
31	"	"	"	"	4A, "	62
27	"	"	"	"	5B, "	54
28	"	"	"	"	5A, "	56
40	"	"	"	"	6B, "	80
184						368

reader to have the trends of the lines for mental age, then chronological age, then silent reading comprehension and finally to get an impression of the composite—which shows two groups in each grade within a small fraction of a year



Baltimore Unit of Experiment 4B

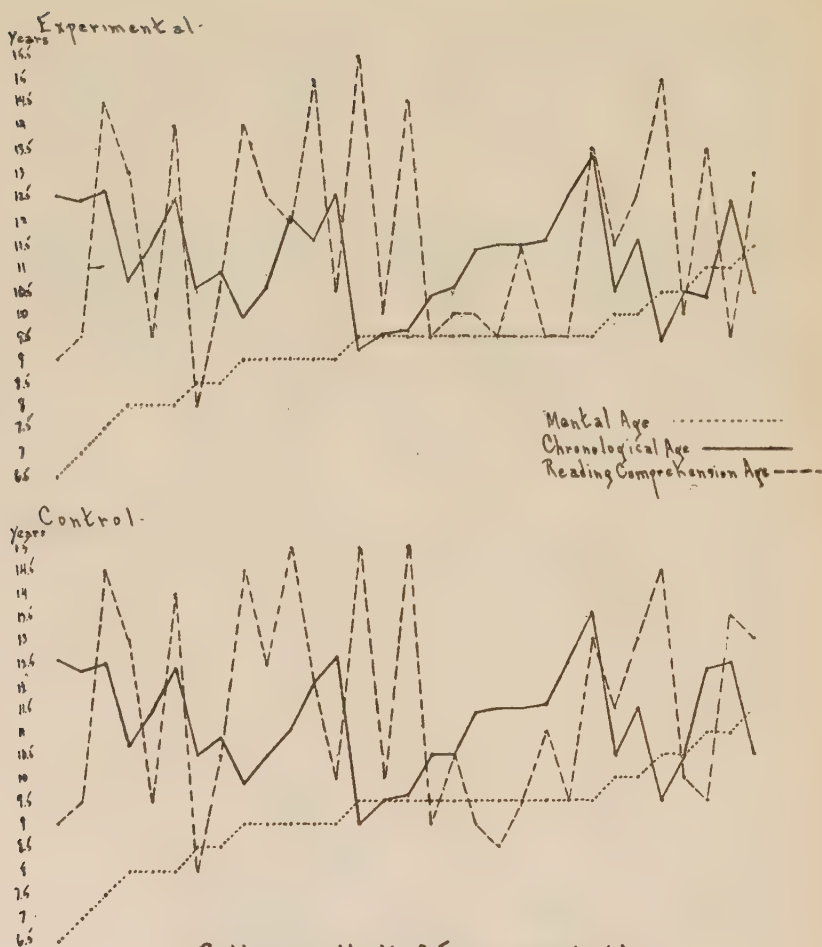
Fig 3. Comparison of Experimental and Control Groups as Equated on Basis of Mental Age, Chronological Age, and Reading Comprehension Age.

Control-58 Cases

	Mental Age	Chronological Age	Reading Age	Literary Appreciation	Gaing -
M	8.69	10.45	10.2	2.89	.59
S.D.	1.063	1.22	2.034	.291	1.386

Experimental-58 Cases

	Mental Age	Chronological Age	Reading Age	Literary Appreciation	Gaing -
M	8.79	10.6	10.2	2.97	3.6
S.D.	1.072	1.191	2.027	.299	3.37



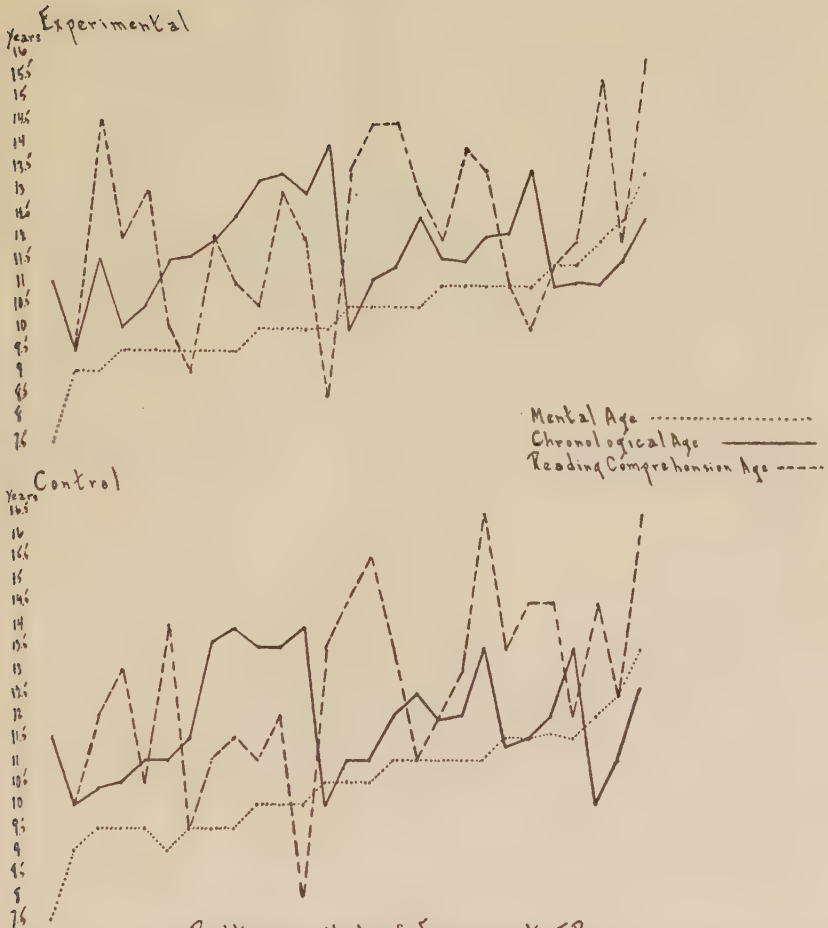
Baltimore Unit of Experiment 4A
Fig. 4 Comparison of Experimental and Control Groups as Equated on Basis of Mental Age, Chronological Age, and Reading Comprehension Age.

Control - 31 Cases.

	Mental Age	Chronological Age	Reading Age	Literary Appreciation	Gains
M.	9.22	11.23	11.51	3.22	.65
S.D.	1.104	1.10	2.24	1.14	1.57

Experimental - 31 Cases.

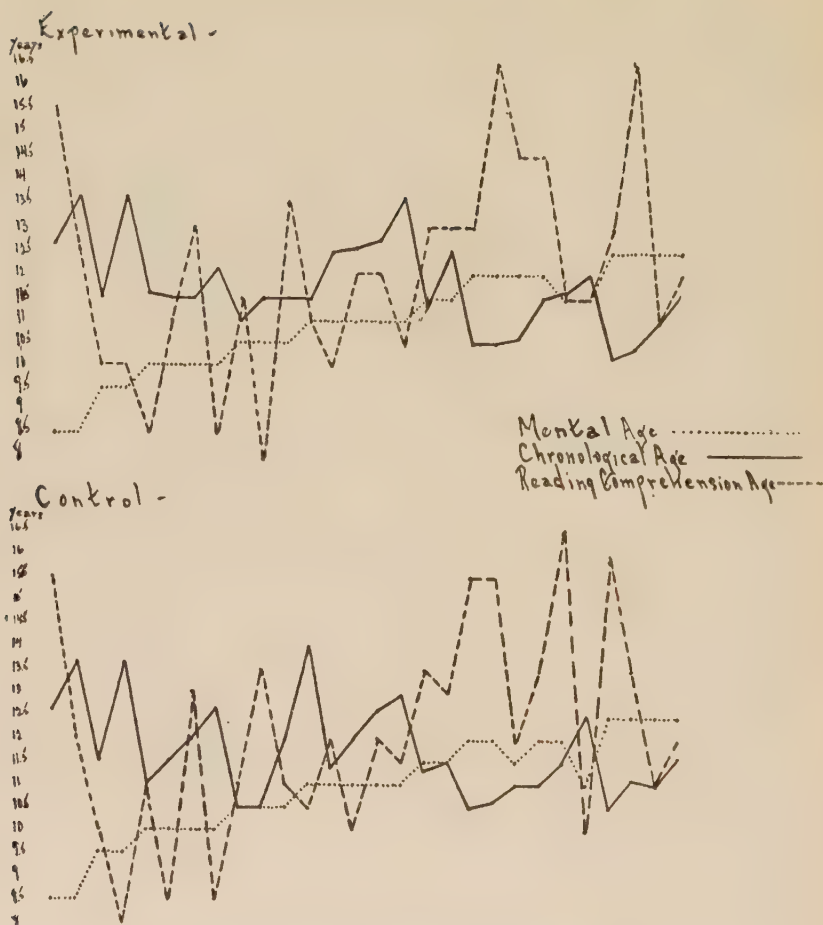
	Mental Age	Chronological Age	Reading Age	Literary Appreciation	Gains
M.	9.22	11.19	11.61	3.22	1.5
S.D.	1.104	1.05	2.14	1.11	1.039



Baltimore Unit of Experiment-58
figs Comparison of Experimental and Control Groups as Equated on
Basis of Mental Age, Chronological Age, and Reading Comprehension Age.

Control - 27 Cases:

	Mental Age	Chronological Age	Reading Age	Literary Appreciation	Gains
M -	10.5	11.46	12.2	4.11	.48
SD	1.113	1.12	2.01	.269	1.195
Experimental - 23 Cases:					
M	10.41	11.75	12.19	4.25	1.36
SD	1.077	1.14	1.93	.271	1.053



Baltimore Unit of Experiment - SA
 Fig. 6 Comparison of Experimental and Control Groups as Equated on Basis of Mental Age, Chronological Age and Reading Comprehension Age

Control - 25 Cases.

	Mental Age	Chronological Age	Reading Age	Literary Acquisition	Gains
M.	10.92	11.76	12.14	4.39	.18
S.D.	1.12	1.149	2.172	1.113	1.253
Experimental - 28 Cases.					
M.	10.94	11.71	12.01	4.39	3.5
S.D.	1.13	1.149	2.172	1.232	1.14

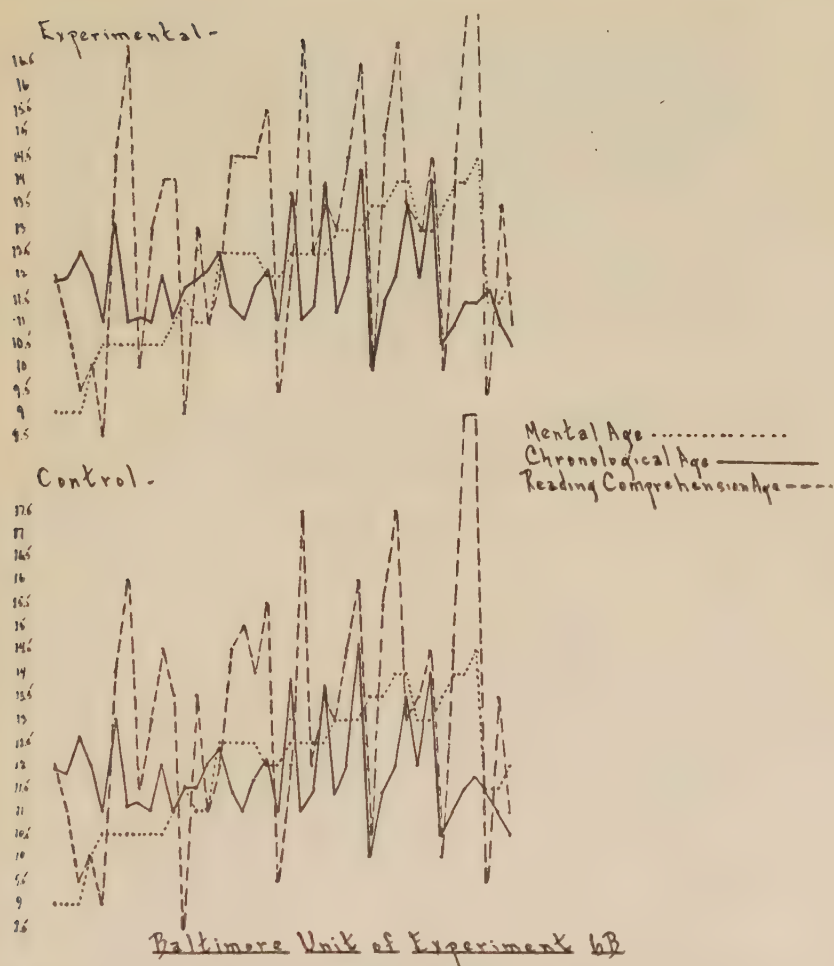


Fig 7 Comparison of Experimental and Control Groups as Equated on Basis of Mental Age, Chronological Age - Reading Comprehension Age

Control - 40 Cases

	Mental Age	Chronological Age	Reading Age	Literary Appreciation	Gains
M	11.95	11.5	13.2	5.17	.10
S.D.	1.45	1.07	2.65	.871	.969

Experimental - 40 Cases

	Mental Age	Chronological Age	Reading Age	Literary Appreciation	Gains
M	11.95	11.4	13.17	5.4	3.9
S.D.	1.48	1.04	2.714	.974	1.22

of being identical. Table II records the distribution by grades of the initial scores on the Broening Literary Appreciation Test and presents an almost identical status for the experimental and control groups in literary appreciation.

In 4B and 5A the means are identical; in 4B a difference of .02 in favor of the control; in 5B a difference of .14 in favor of the experimental and 6B a difference of .3 in favor of the control. The standard deviations indicate a very similar variability in the two groups. The largest difference between the standard deviations is .119 in 5A and in this case the control is favored by being slightly more homogeneous.

TABLE II

SHOWING THE DISTRIBUTION BY GRADES OF THE INITIAL SCORES ON THE BROENING LITERARY APPRECIATION TEST—EXPERIMENTAL AND CONTROL GROUPS, BALTIMORE, 368 CASES

Score	4B		4A		5B		5A		6B		Total	
	C *	E *	C	E	C	E	C	E	C	E	C	E
8									1		1	
7						1		2	5	6	5	8
6							4	2	18	18	22	21
5	2	2	4	4	10	10	10	8	13	14	39	38
4	11	10	10	9	13	12	10	12	3	2	47	45
3	29	31	7	9	1	3	1	1			38	44
2	11	9	9	8	3	1	3	3			26	21
1	5	6	1	1							6	7
Total	58	58	31	31	27	27	28	28	40	40	184	184
M	2.89	2.87	3.22	3.22	4.11	4.25	4.39	4.39	5.7	5.4	4.06	4.03
S. D.	.291	.293	1.14	1.11	.289	.271	1.113	1.232	.871	.974	.7208	.976

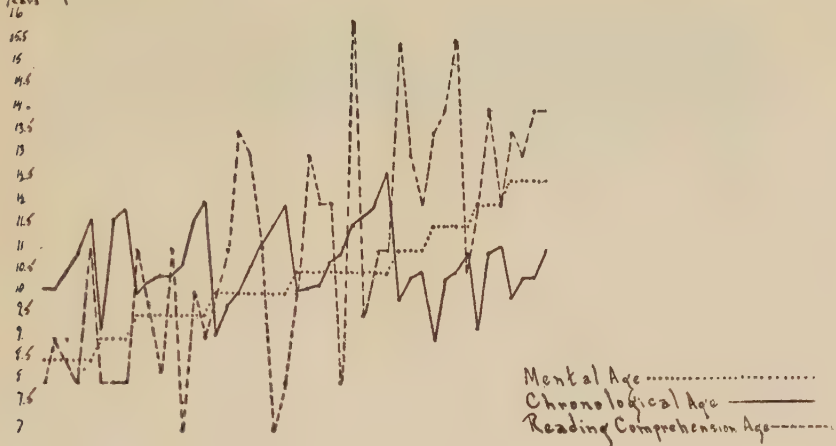
* C means Control Group; E means Experimental Group.

NOTE.—Data on 116 additional Baltimore pupils—Grades 4A, 5A, 6A in the Experimental Groups—are available for standardizing the Broening Literary Appreciation Test.

To further control the experimental situation, a parallel application of the experimental factor was made in a test controlled situation in Philadelphia. This supplementary experiment was carried on so that the factor of the author-experimenter might not be challenged as the explanation of any growth in appreciation developed in the Baltimore Experimental Group. A second purpose was to test out the experimental factor in another city school system in a socially, economically, intellectually and educationally similar section of that city to the one selected in Baltimore. This was made possible by the conditions discussed under B3.

Fig. 8 shows graphically the close similarity of the experimental and control groups in the Philadelphia unit (both

Experimental -



Control -

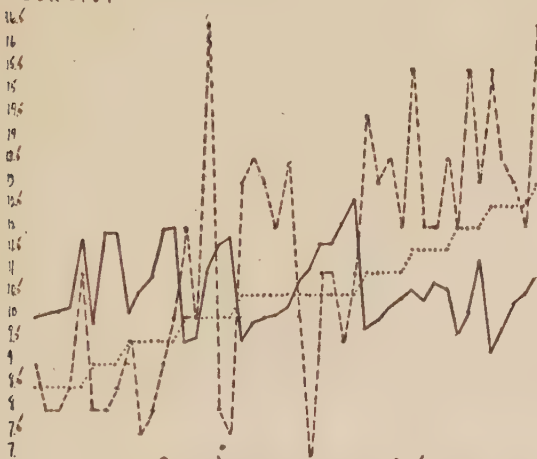
Philadelphia Unit of Experiment

fig 8: Comparison of Experimental and Control Groups as Equated on Bases of Mental Age, Chronological Age, and Reading Comprehension Age -

Control - 46 Cases.

	Mental Age	Chronological Age	Reading Age	Literary Appreciation	Gains
M.	10.47	10.645	11.07	14.644	Experimental
SD.	1.22	.9509	2.992	.920	M. 3.91
Experimental - 46 Cases.					SD. .793
M.	10.34	10.659	10.96	4.56	Control
SD.	1.172	.9046	2.434	.954	M. .755
					SD. 1.23

groups were under the assistant-experimenter). The same tests were administered and under the same conditions as in the Baltimore unit. The over-aged condition is not as characteristic of this unit as of the one in Baltimore; the initial status in literary appreciation of both the experimental and control is slightly better than that of the groups in the same grade in the Baltimore unit.

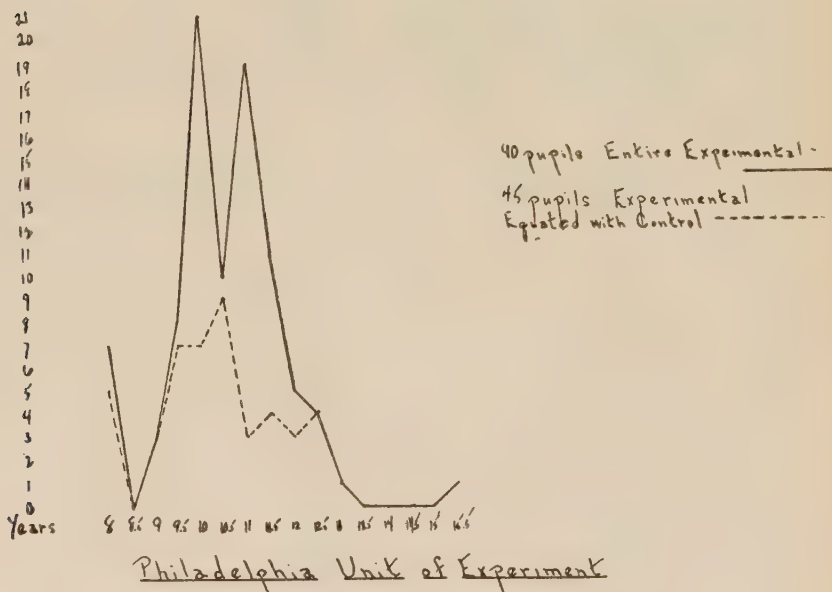


Fig. 9. Comparison of Distribution of Mental Ages of the Entire Experimental Group and the Part of the Experimental Equated with the Control.

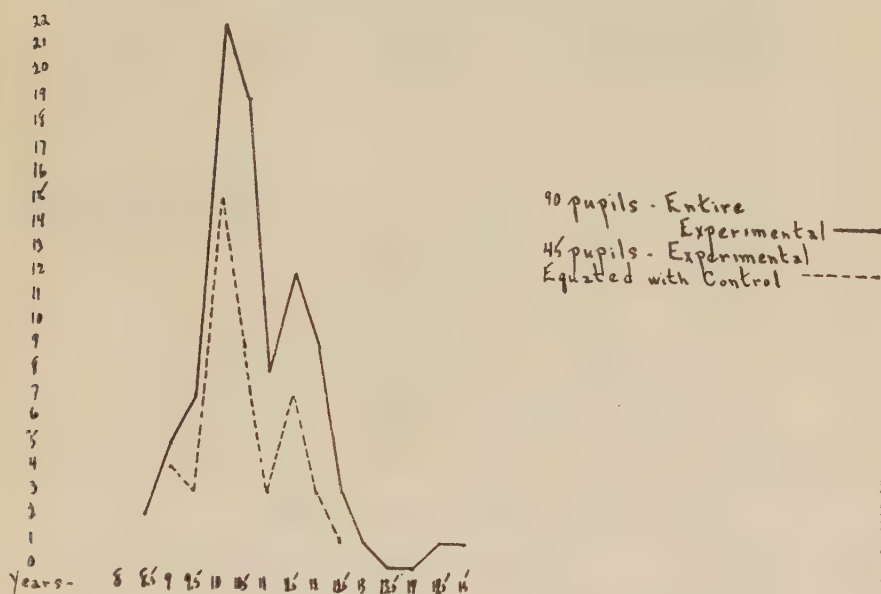
M. Equated Exp. 10.34

SD Equated Exp. 1.172

Figs. 9, 10, 11 show graphically why the data can be used for the entire experimental group even though it contains twice the number of cases in the control. This was desirable in order to increase the number of cases and thereby reduce the probable error of the measures due to small number of cases.

2

On the objectivity, validity and reliability of the measures of literary appreciation constructed and administered rests the weight of the evidence of this experiment. Objectivity was



Philadelphia Unit of Experiment
 Fig 10 Comparison of Distribution of Chronological Ages of the Entire Experimental Group and the Part of the Experimental Group Equated with Control.

M. Equated Exp. 10.658

S. Equated Exp. .9046

secured by constructing tests which could be given with uniform explicit directions, obtaining similar results (other things being equal) by any examiner who carried out the directions. Reading the directions given before the sample tests (See Appendix) and comparing the results grade by grade

for the experimental and control groups in Baltimore and in Philadelphia (cf. Table II, and data on bottom of Fig. 8) will convince the reader that though five different examiners administered the tests in the Baltimore control groups, the author-experimenter to the entire Baltimore experimental group and the assistant-experimenter to both control and experimental groups in Philadelphia, similar results were

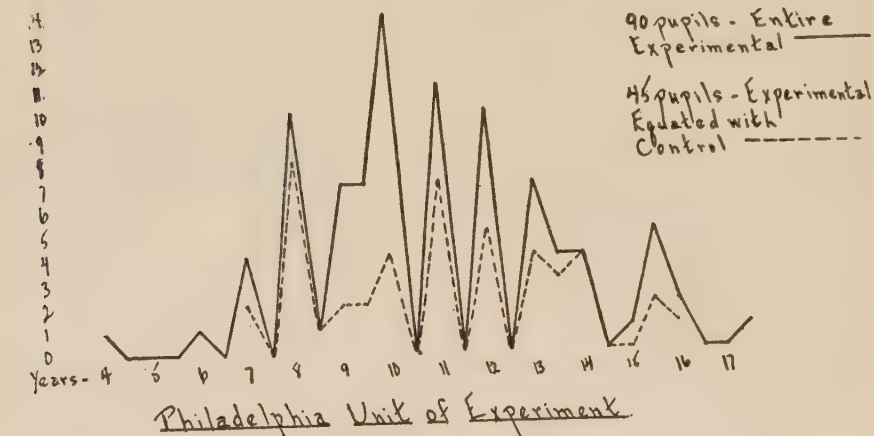


Fig. 11. Comparison of Distribution of Silent Reading Comprehension Ages of the Entire Experimental and the Part of the Experimental Equated with Control.

M. Exp. Equated with Control 10.96
 SD Exp. Equated with Control 2.434

obtained by the children of equivalent mental age, chronological age and silent reading comprehension age in each grade irrespective of the examiner or city.

The validity of the measures has been touched on already in the section discussing "How can growth in literary appreciation be measured?" It is important here in summarizing the criteria of growth of appreciation, to repeat that they have been approved by educational experts, viz., the authors

quoted in this study and Dr. Florence Bamberger in her courses in "Children's Literature"; the late Dr. Bright and Dr. French of the English Department of The Johns Hopkins, and hundreds of teachers of literature to children in Maryland, Delaware and Pennsylvania, and the several other states represented by the personnel of the author's University of Pennsylvania courses. The criteria of growth so approved by experts in theory; practice and subject-matter and utilized in the objective evidence obtained by comparing the results on the initial and final tests, are: (1) growth in ability to select superior versions as indicated by a comparison of the scores in the final tests with the initial right choices; (2) qualitatively, by evidence of growing sensitivity to literary merit as shown in the reasons given for preferring the version selected; (3) quantitatively, growth in reading measured by the number of books read; (4) qualitatively, determined by the range of literary types selected, read and enjoyed; (5) growth in ability to utilize independently the community agencies for developing appreciation and conversely to control the influence on oneself of those agencies which distract from developing appreciation; (6) change in the personal ranking of "reading" as an avocational pursuit; (7) growth in sensitivity to the marginal meaning of words;¹⁹ (8) growth in silent reading comprehension as measured by the Thorndike McCall Reading Test,¹⁹ (9) growth in ability to do creative thinking and writing.

The reliability of the measures devised and administered has been established by measuring the reliability of the halves of the test and then by Spearman's formula finding the reliability of the whole test. "If a group repeats a test and each individual in the group scores close to his first record, we regard the test as reliable. If, however, there are large positive and negative differences between the scores made by individuals on the first and second giving of the test over

¹⁹ The statistical analysis of the data for these criteria is not offered at this time in the results of this study; it will appear in a later publication.

practice effect—and if such differences occur in a large number of cases—obviously the test is inconsistent and unreliable.”²⁰ The coefficient of reliability from one application of a test (and this was what it was necessary to find since the test had no duplicate form and could not be repeated until the close of the experiment) was found by measuring the reliability of halves of the test and then by using Spearman’s formula finding the reliability of the whole test.²¹

The procedure used was the following: First to make up two independent sets of scores by breaking the test into two halves approximately equivalent in respect to difficulty and content. This was done by examining the actual scores of 100 children in the same grade. It was found possible to arrange the test into nearly equivalent halves in respect to difficulty. The correlation by the Pearson Product-Moment formula was found for the halves of the test. This was .54. On the half-test I—Mean was 2.29, Standard Deviation .5626; on the half-test II—Mean was 2.29, Standard Deviation .3814. According to Spearman’s formula $\left(r \times \frac{2rh}{1rh}\right)$ the reliability for the whole test is .701. The probable error²² is 2.15, which means that 50 per cent of the obtained scores are in error as compared with their true scores by not more than 2.15 points.

The method of administering the tests of literary appreciation is in some ways so different from the usual standardized test procedures *as far as the person examined is concerned* and as to *what is done with the results* that an explanation of this procedure is necessary at this point. It is also recorded here since the author-experimenter claims that the method of administering the measures is an essential contribution made by this investigation. The “atmosphere” created by the teacher-examiner is that of an interested person reading aloud to children in order to find the story which they like best.

²⁰ Garrett, H. E.: *Statistics in Psychology and Education*, p. 268; Longmans, Green, 1926.

²¹ Garrett: *Op. cit.*, p. 271.

²² Garrett: *Op. cit.*, p. 267.

These are the remarks she makes on the first day she reads to them:

Children, I've always been interested in finding out what stories children like, so that when I want to read to them I'll know ahead of time that the story will interest them. You can help me by listening attentively to the stories I read and then recording which one you like best.

Each time I shall read you a group of stories that are almost alike except for a slight difference. Only those children who stay awake and listen well, will notice the difference and be able to help me find out which story children like best.

The story in any group that I read first, we shall call A; the one I read second, B; the one I read third, C; fourth, D.

No oral discussion is held, papers are not checked by teacher or pupils and the next day when another story is read it is given in the spirit of doing something just for the sake of the children's enjoyment. To eliminate more surely the test atmosphere and to stimulate the children in a subtle way to "give up" on their papers why they prefer the selection they choose as best, the teacher-examiner makes this sort of remark after the children have had an opportunity to write their preferences with reasons. The teacher has just finished reading "The King of the Golden River," on the preceding day the children had heard "The Happy Prince." The teacher asks the children "Can you see how Gluck feels watching his golden mug melt. The "Happy Prince" sees him too. Think about it to-day and tell me tomorrow what message you think he sent by the swallow to Gluck." In order to avoid a position error (see the schedule, showing the sequence in which the stories were read) the stories did not follow each other in the same order for each group of children. In another class this was the "assignment." The children had heard "The King of the Golden River" and on the preceding day they had listened to "The Selfish Giant." The teacher said to the children, not letting them answer aloud, "Think how the rich Gluck would feel about those children who had not any place to play when the giant turned them out of his garden. Gluck wants to buy them a playground. They love the giant's garden. He decides to visit the giant for this purpose. He does. What happens? Tell me tomorrow." In a class where the reading "Sea Fever" followed the "Happy

Prince" the children were asked to "think about and tell me tomorrow what message the swallow would bring from the Happy Prince to the man in the poem "Sea Fever." In another class the question raised was, "What message will the Happy Prince send to Virginia who is asking everybody 'Is there a Santa Claus?'" Again, the man in "Sea Fever" meets Gluck after he has received his reward from the King of the Golden River. What does Gluck do for him? At another time, the Selfish Giant whose heart is not kind, hears about Robin Hood's treatment of Allan-a-Dale. The spoiled version has Robin Hood kidnap the girl at the wedding instead of letting Allan-a-Dale have her as Robin Hood had promised. What does he do about it? In each instance some kind of question was raised which would keep the children thinking about the plot, characters, and other elements of the story. The next day the teacher announced, "In order to get as many ideas as we can I'll ask you to write down what you thought happened." Through this means ten checks were obtained of some teaching value on the creative thinking of these children. It also, as was said before, helped to get them thinking about stories rather than about the examiner or the fact that they had recorded their preferences for any selection.

3

Through a careful preliminary analysis of the experimental situation by the author-experimenter and through her selection of a trained, scientifically-minded assistant-experimenter who was also a student of literature it was possible to keep the experimental factor constant in both units of the experiment. A further opportunity was afforded in this investigation by the fact that the assistant-experimenter was a university student in a course in Elementary Education at the University of Pennsylvania given by the author-experimenter. The principles underlying the selection of materials and activities for boys and girls in Grades 4-5-6 had been sufficiently well developed through lectures, assigned reading

discussions and directed observation of teaching-learning activities in the University of Pennsylvania Summer School that the experimental factor was as understandingly handled by the assistant-experimenter as by the author. She was scientifically well trained and appreciated her responsibility in carrying out the agreed treatment of the experimental and control groups, both of whom she taught. The author-experimenter was exclusively responsible for the development of the "experimental factor" and for its application to the Baltimore experimental groups. The assistants in the control groups were not told about the experimental factor, had access to none of the teaching materials or test results and did not know that a retest was to be made.

CHAPTER III

THE EXPERIMENTAL FACTOR

A. ANALYSIS OF THE EXPERIMENTAL FACTOR

The point of view underlying the development of the materials and activities constituting the experimental factor has been reflected in section II A, 1 and 2 and section III B, 2. It will be sufficient here to preface the detailed samples of the experimental factor with this summary.

The literature period is the "playground" in which children while having a literary experience get satisfying practice in the reading techniques they have developed in the reading training periods. Pleasure in the experience of reading silently and orally and of listening to others read or tell stories is heightened through the genuine interest of the reading material and through its stimulus to independent reading. The important matter is that these materials be made "vivid realizations" to the pupils so that they may serve as touchstones for further adventures through reading. Some of the titles used give unit experiences of one or two period duration; others form the nucleus of extended reading through days and weeks; some furnish the core of a life interest, revived from time to time even in mature life. This extended reading, utilizing as it did the play, social, investigating, constructive, and art impulses of children arose from reading focused on (1) a literary theme, the sea, (2) an occasion—Arbor Day, (3) a character type—the pirate, (4) a human motive, love of home, (5) a co-operative activity—entertaining the Parent-Teachers Association to arouse its interest in a school library. The foreword to each sample describes the goals in the teaching of literature which the pupils attained from each unit.

Throughout the five months of applying the experimental factor literary materials relevant to the geography, history, art and music being studied by the pupils were made available to the children. The glow of interesting and varied reading by the teacher and by the pupils themselves was reflected in all their study and play activities. "Literature" as a factor

in stimulating, integrating and interpreting pupils' experiences is, to state it most briefly, the experimental factor.

That this point of view is sustained by Fries-Hanford-Steeves in "The Teaching of Literature," published since this study was undertaken, is encouraging to the author-experimenter. (While their book was planned especially for teachers of English in secondary schools it is suggestive as well for teachers of literature in the intermediate grades.) The selected quotations given here show that "expert opinions" are in accord with the hypothesis verified through the objective evidence of this study.

There are at least these eight general aspects that will serve as a rough basis for a loose classifying of the ways of experiencing literary selections: 1. activity, 2. conduct problems, 3. background, 4. behind the scenes in character, 5. feeling of those in crises, 6. personal emotion of the writer, 7. thought stimulus, 8. attention to the commonplace. They are not mutually exclusive but may overlap, and the same piece of literature may serve one type of experiencing at one time and another aspect later.¹

In brief, then, the teaching of a piece of literature . . . requires (a) deciding upon the one aspect (possibly more) of the literary selection to be vividly realized and experienced, (b) understanding the nature of the aspect chosen and the particular factors of experience necessary for its realization, and (c) bringing into the attention of the pupils these factors of experience upon which vivid realization depends. The factors of experience may be supplied by the students in reports, brought out by discussion, or given by the teacher. They may be facts from the literary career or the personal life of the authors; they may be conditions of the times in which the selection was written, or incidents in the life of to-day; they may be details within the selection itself. No matter. It is the business of the teacher to know what particular aspect of a piece of literature he expects the particular pupils of any class group to realize vividly and what factors of experience are essential to that realization.²

B. ILLUSTRATIONS OF THE EXPERIMENTAL FACTOR

1. SEA POETRY

LITERARY APPRECIATION TAUGHT THROUGH PROJECTS

ANGELA M. BROENING

Conducted with 4th, 5th, 6th grade children, George Washington School, Baltimore, January-April

OBJECTIVES:

To have the children make a contact with the fine arts through an intensive and appreciative study of one theme.

¹ Fries-Hanford-Steeves: *The Teaching of Literature*, Silver Burdett, 1926, p. 72.

² Fries-Hanford-Steeves: *Op. cit.*, pp. 80-81.

To stimulate a permanent interest on the part of children in poetry and pictures of the sea and to cultivate their ability to appreciate the artist's attitude toward the sea, the reasons for his attitude, and the artistic technique he used in conveying his feeling to others.

This may lead the children feeling only abandon on the sea to realize a need of caution; the timid to contemplate the beauty, mystery and thrill of the sea. All children will have their pleasure in the sea itself heightened by finding poetic expression of the emotions which they had been unable to describe.

ACTIVITIES:

(Roman numerals below indicate a unit of work.)

- I. a. *Class discussion* yielding each child's own feeling toward the sea gained from bathing, swimming, boating, travelling on or near the sea. This led to the conclusion that some people feel a love of the sea, some a fear of it. The children, when asked if they knew any poems in which the poet expressed either love or fear of the sea, responded with the titles of Proctor's "The Sea" and Longfellow's "The Wreck of the Hesperus." They were asked to think over these poems and find some line or lines which unmistakably conveyed this attitude. Children gave these lines as showing evidence of . . .

Love of the Sea:

Proctor—

"I'm on the Sea! I'm on the Sea!
I am where I would ever be!"

"I love (O how I love) to ride
On the fierce, foaming bursting tide."

"I never was on the full tame shore
But I love the great sea more and more."

Fear of the sea:

Longfellow—

"I pray you put in yonder port
For I fear a hurricane."

"Such was the wreck of the Hesperus
In the midnight and the snow;
Christ save us all from a death like this,
On the reef of Norman's Woe!"

- b. *Silent study*, in groups of three, of several poems portraying one attitude toward the sea. Poems were selected by the teacher and assigned to groups so that children fearful of the sea read of its beauty and thrilling adventure; those feeling only the abandon of it, read poems showing its destructive power.

The children were asked to find the poet's attitude toward the sea and to check one or two lines that expressed especially well this attitude. They were given the privilege of reading aloud to each other, if they preferred to do so.

- c. *Socialized recitation*, after thirty minutes of group study, a child from each group was allowed to tell the class the poet's feeling toward the sea, *e. g.*, if he loved it or feared it. Then the child read lines from the poems and the audience was asked to discover why the poet feared or loved the sea.

At this point the teacher organized on the blackboard these data as the children gave them:

The love of the sea:

- a. Beauties of the sea:—
Tides, motion of waves;
Sea gulls;
Phosphorescent gleam of the sea;
Music of the sea;
- b. Vastness of the sea
- c. Gypsy-life, adventure
- d. Usefulness: food, transportation

Fear of the sea:

- a. Takes human life.
- b. Wrecks property.
- c. Makes people lonesome for those they've left behind.

As announced at the beginning of the socialized recitation, children were permitted to call here for the reading of the whole poem by the teacher or a child. They asked to hear Masfield's "Sea Fever."

As a summary of the analysis of people's attitudes towards the sea, the teacher read Emerson's "I Heard or Seemed to Hear."

- d. *Assignment*—Children were asked to read at their leisure if they wanted to, the poems not studied in their own group. A child suggested that a record be kept of the poems they read. Suggestions grew until a plan was decided upon to have "An Annotated Bibliography of Sea Poetry" in which they would list under the various attitudes toward the sea, the author, title and striking line or lines. Other children added the possibility of telling also how they themselves felt about the poem.

Assignment—To see which of the sea pictures that we have in our art gallery, text books, story books, newspapers, magazines, etc., illustrated these reactions to the sea, *e. g.*, Millais "Boyhood of Raleigh" the lure of the sea; the possibility of an adventurous life on the sea.

- II. *Out of class time* children made individual lists of sea pictures in School No. 22's Art Gallery. Turned lists over to chairman. Chairman recorded name of each picture and number of children seeing it.
- III. *Free periods*, before school and at odd moments in classroom library, and after school at public library, children read the sea poems and made records in their "Annotated Bibliographies."
- IV. *Class recitation*—The Chairman's list of sea pictures put on the board. Class checks the children's classification of the pictures as to love or fear of the sea. Titles of poems were suggested which conveyed the same sentiment as the pictures, *e. g.*,

Millais, "Boyhood of Raleigh"—Longfellow's "The Secret of the Sea."

"Ah! What pleasant visions haunt me,
As I gaze upon the sea;
All the old, romantic legends,
All my dreams come back to me."

Homer, "Fog Warning"—Mitchel, S. W., "Storm Waves and Fog on Dorr's Point, Bar Harbor."

"The fog's gray curtain round me drawn,
And leaves no world to me,
Save this swift drama of the stirred
And restless sea."

- V. *Socialized recitation*—After three weeks children compared "Annotated Bibliographies" and had the privilege of calling for oral reading of any poem in which the child's report piqued their interest.
- VI. *Voluntary contributions* by children of sea pictures from magazines and newspapers, clippings as to actual human responses to the sea, additional poems and collections of poems from public and private libraries for children's use in school.
Samples of clippings:
Baltimore Evening Sun—February 8, 1923:
"Dad waits at Pier Here for Young Runaway Sailor."
The Father excuses his son because he himself has loved life on the ocean so much.
Baltimore Evening Sun—February 8, 1923:
"Many Ships Fogbound as Mist covers Bay."
Baltimore Evening Sun—February 4, 1923:
"Tidal Waves Hit Hawaiian Isles."
Fisherman drowned. Boats smashed.
- VII. *Group activity*—Five chairmen were appointed by the class to accept verses selected to accompany children's pictures. Boys and girls of each committee voted on the selection as to its appropriateness for the picture. The chairman wrote the chosen lines under the picture in the class Album of Sea Pictures.
- VIII. *Socialized recitation*—After two weeks of collecting, classifying, etc., at informal times, chairman showed pictures, read verses selected by his committee and the class as a whole voted on whether or not the lines selected conveyed the same sentiment as the picture.
- IX. *Class period*—Examination to test the children's control of the subject matter and their ability to make correct judgments. Each child was given a poem to read for himself to discover the poet's attitude, his reason for it, and the artistic technique, *i. e.*, the kind of imagery, rhythm, rime he used to convey this sentiment. Class criticized each individual as he reported his conclusions. Class was permitted to select the poem they liked best to memorize at a later class period.
- X. *Memorization*—whole method—of poem preferred by majority of children. Cunningham, "A Wet Sheet and a Flowing Sea."
- XI. *Voluntary contribution* by two boys of original verses about the sea. (See Appendix B.)
- XII. *An illustrated talk* was given by a child, using the lantern slides available at School 22. This child has studied the pictures in advance, looked them up in the "Descriptions of Educational Lantern Slides," and planned the sequence of the pictures and his accompanying discourse. He encouraged individuals in his audience to express their feeling about the picture while it was on the screen. He asked also for titles or lines from poems which conveyed the same sentiment as the picture.

List of Stereopticon Lantern Slides Used

(Slides are listed as indexed in the Underwood & Underwood Catalog.)

- 48. Warships and pleasure craft in Hudson below Riverside Park, New York.
- 61. Life-saving corps with boats, Long Island Beach, N. Y.
- 63. Skinning whale to get a blubber, Long Island Beach, N. Y.
- 83. Pelican Island, Fla.
- 165. Life on the ocean waves, Atlantic City, N. J.
- 286. Paradise of sea gulls, San Francisco Bay, Cal.
- 287. Young seals on the beach, Santa Catalina Islands, Cal.
- 318. Among the icebergs in Taku Inlet, Alaska.
- 364. Yarmouth Harbor at high tide, Nova Scotia.
- 389. Arctic explorers at Cape Sabine and Baffin Bay.
- 391. The Ship "Diana" putting into winter quarters, Cape Sabine.
- 394. West Coast of Greenland, little auks covering the sea.
- 396. Whalers "Diana" and "Nova Zembla" cruising in the Arctic.
- 422. The wrecked "Maine" Havana, Cuba—decorated May 30, 1902.
- 476. Where the Pacific waves dash high, Molendo, Peru.
- 495. Ocean liner on the Thames, London.
- 513. Shakespeare Cliff, Dover, Kent, England.
- 514. Holiday throngs on the sands at South Sea, England.
- 518. The boundless ocean from Land's End, England.
- 687. The Guadalquivir from Bridge of Isable, Seville, Spain.
- 692. Gibraltar from the north.

The child showed the pictures in the following order: 396, 391, 394, 389, 364, 48, 61, 63, 83, 318, 286, 287, 692, 687, 474, 495, 513, 514, 518, 165, 422.

XIII. *Visit to Walters' Art Gallery.* Children's purpose—to study masterpieces interpreting human reactions to the sea.

List of Pictures

(Pictures are listed with catalog number.)

- 14. Thaulow, Fritz, "The Ocean."
- 17. Baubigny, "Sunset on Coast of France."
- 63. Isabey, "After the Storm."
- 97. Thaulow, "Landscape, River, and Bridge."
- 120. Dupré, Jules, "Sunset on the Coast."
- 121. Diaz, "The Storm."
- 130. Turner, J. M. W., "The Wreck."
- 135. Dupré, Jules, "At Sea."
- 159. Alma-Tadema, "Sappho."
- 186. Delacroix, Eugene, "Jesus on the Sea of Galilee."
- 340. Bakhuisen, Ludolf, "Marine-coming Squall."
- 590. Paline, Grovane, "St. Christopher."
- 931. Turner, "Harbor Scene."
- 932. Turner, "Dover."
- 934. Turner, "The Shipwreck."
- 979. Turner, "The Margate."

XIV. *Visit to Baltimore Museum of Art.*

List of Pictures

(Pictures listed here were loaned for the Inaugural Exhibition.)

Benson, Frank W., "Grey-Sea."

Carlsen, Emil, "Mid-Ocean."

Whistler, J. A. M., "Wapping."

Waugh, F. J., "The Spent Wave."

Homer, W., "The Buccaneers."

MATERIALS—See list of Poems. Appendix A.

OUTCOMES :—

A. Aims of this project realized.

B. Activities growing out of the project.

1. Follow up of sea motives in prose.

(See list of prose, Appendix C.)

2. The Sea in Song.

(See list of songs, Appendix D.)

3. Increased vocabulary of literal and figurative words and phrases; conscious and unconscious improvement in language work.

4. Growing appreciation of verse forms.

5. Growing appreciation of the value and pleasure of visiting art museums and exhibitions.

6. Similar study of some other physical or human force which has been a controlling element in life and in the arts.

APPENDIX A.

SOURCES OF SEA POEMS

Adams, ed. "Sea Songs and River Rhyme"—George Redway.

Scott, ed. "A Book of the Sea"—Clarendon Press, 1919.

(Best Collection.)

Patterson, ed. "Sea's Anthology"—Wm. Heineman, 1913.

(Best Collection.)

Sharp, ed. "Naval Songs and Ballads"—Walter Scott.

Cunliffe, Pyre, Young, ed. "Century Readings in English Literature"—Century.

Page, ed. "British Poets of the 19th Century"—Sanborn.

Pattee, ed. "Century Readings in American Literature."—Century

Bryant, W. C., ed. "A New Library of Poetry and Song"—Double-day Page Co.

Dana, C., ed. "Household Book of Poetry"—Appleton Co.

Lang, ed. Blue Poetry Book—Longmans, Green, 1914.

Burt, ed. Household Book of Poetry—Appleton.

Complete works of Keats, Shelley, Wordsworth, Byron, Browning, Longfellow.

Starred poems were used in the initial lesson; the other poems the children discovered, read, recorded in their "Annotated Bibliographies" and quoted on the sea pictures.

POEMS EXPRESSING A LOVE OF THE SEA

Arnold, M., "The Sea is Calm Tonight."

Browning, E. B., "The Seamew."

*Byron, "I Have Loved Thee, Ocean!"

*Emerson, "I Heard or Seemed to Hear."

Harte, B., "To a Sea-Bird."

Hemans, "Where is the Sea?"

Hemans, "The Diver."

Hewitt, M., "The White Sea-Bull."

- *Keats, "The Ocean With Its Vastness."
- Keats, "On the Sea."
- Longfellow, "The Sea Diver."
- *Longfellow, "The Secret of the Sea."
- Percival, J. C., "The Floor of the Sea."
- *Proctor, B. W., "Methinks I Fain Would Lie."
- Shelley, "Linger Where."
- Shelley, "A Ship is Floating in the Harbour Now."
- Shelley, "I See the Deep's Untrampled Floor."
- *Tennyson, "The Sea Fairies."
- Tennyson, "The Sailor."
- Turner, C. T., "Old Ocean's Voice."
- Whitman, "After the Sea-Ship."
- Wilson, J., "It is the Midnight Hour."
- Beddoes, T., "The Sea."
- Byron, "The Ocean."
- Connolly, L., "The Enchanted Island."
- *Cunningham, A., "A Wet Sheet and a Flowing Sea."
- *Davies, W., "Dreams of the Sea."
- Davies, W., "The Sea."
- Drayton, M., "Like an Adventurous Sea-Farer Am I."
- *Longfellow, "My Lost Youth."
- Masefield, J., "By the North Sea."
- *Masefield, J., "Sea Fever."
- Moore, D., "The First Ship."
- Moore, T., "Rowers Chant." "The Sea-Farer."
- Swinburne, A., "To a Seamew."
- "When Winds that Move Not," translated by Shelley.
- Whitman, W., "On the Beach at Night."
- *Sill, E. R., "A Tropical Morning at Sea."
- *Lowell, Amy, "To a Sea Shell."
- *Lowell, Amy, "A Life on the Ocean's Wave."
- *Lowell, Amy, "Hurrah for the Sea."
- *Proctor, "The Sea! The Sea!"
- *Sargeant, E., "A Life on the Ocean Wave." "Seaman's Life."
- Beddoes, T. L., "To Sea! To Sea!"
- Campbell, T., "Ye Mariners of England."
- Clough, "Where Lies the Land."
- Coleridge, "The Rime of the Ancient Mariner."
- Part IV, Stanzas 10-15.
- *Keats, "On the Sea."
- *Aide, H., "The Music of the Sea."

POEMS EXPRESSING FEAR OF THE SEA

- Bayly, T. H., "The Pilot."
- Byron, "Roll on, Thou Deep and Dark Blue Ocean."
- *Longfellow, "The Wreck of the Hesperus."
- *Kingsley, "The Three Fishers."
- Macaulay, "The Last Buccaneer."
- Mackay, G., "Beneath Their Feet a Burnished Ocean Lay."
- *Mickle, W. J., "Sailor's Wife."
- *Miller, J., "Sail on! Sail on! Columbus."
- *Proctor, B. W., "O Thou Vast Ocean."
- Proctor, "The Stormy Petrel."
- Thompson, J., "Ocean, Unequal, Pressed."
- Whitman, "Patrolling Barnegat."
- Hardy, T., "I Found Her Out There."
- "Sir Patrick Spence."

"The Storm Spirit in the Sea"; translated by H. B. Brougham
from Anglo-Saxon Riddles.

Wordsworth, "The Ship."

*Mitchell, "Storm-Waves and Fog on Dorr's Point, Bar Harbor."

*Thaxter, "The Spaniards' Graves at the Isles of Shoals."

Coleridge, "The Rime of the Ancient Mariner."

(Fear and Love)—Part I, Stanzas 11-19; Part II, Stanzas 5-11;

Part IV, Stanzas 10-15.

Tennyson, "Break, Break, Break."

*Stevenson, "Christmas at Sea."

APPENDIX B

CHILDREN'S VOLUNTARY CONTRIBUTIONS OF ORIGINAL VERSES

Sea, O Sea!

Sea, O Sea,
Come for me!
Come to take my ship afar,
For I like to climb each mast and spar
And 'round me look afar.

Sea, O Sea,
Come for me!
Impatiently I wait for thee
To toss me in your waves of glee;
O Sea, how I love thee!

Sea, O Sea,
I love thee!
Please won't you come for me?
But if you don't, I'll still love thee,
Sea, dear friend to me.

—CARL HERGAT, 5A

The Sea I Love

More and more the sea I love
Because of its wide and open space,
And when a gale blows over the deep
Its stormy path I love to trace.

I love the wide and open space
That sometimes lies so still;
But when the wind roughs up the wave
It carries a deeper thrill.

On days when the sea is calm
I sit on the deck and read,
But in the storm I love to think
At last, the waves have been freed.

Freed from the power that held them,
So quiet and calm and still,
Freed from the chains that bound them
At last to roll as they will.

—HENRY MILLER, 5A

—CARL HERGAT, 5A

APPENDIX C

THE SEA IN PROSE

The children read for themselves the following :

- "The Shipwreck" from David Copperfield. Charles Dickens. Cyr Reader, Book V.
- "The Water Baby," Charles Kingsley. Fourth Graded Literature.
- "The Four MacNicol's," William Black. Fifth Graded Literature.
- "The Story of the Tempest." (Shakespeare) by Charles & Mary Lamb. Fifth Graded Literature.
- "His Father at the Helm." Translated by W. K. Tate—Child's World. Book V.
- "The Frigate and the Galleys." A. T. Quiller-Couch, from the "Blue Pavilions." Fifth Graded Literature.
- Pyle, H., "Book of Pirates."
- Stevenson, R. L., "Treasure Island."
- Stevenson, R. L., "Kidnapped."
- Verne, J., "Twenty Thousand Leagues Under the Sea."
- Andrews, R. C., "Whale Hunting with Gun and Camera."
- Stockton, F., "Buccaneers and Pirates of Our Coast."

In the following the teacher summarized the slower-moving parts and read to the children the vivid descriptions of the sea and convincing examples of human reactions to it.

- French, J. L., ed. "Great Sea Stories." (Best collection.)
- Ruskin, J., "A Gale at Sea." "A Book of the Sea."
- Turner's Picture, "The Slave Ship," John Ruskin.
- Robert Louis Stevenson, from "Will O' the Mill."
- Herman Melville, "The White Whale."
- R. L. Stevenson from "The Merry Men."
- Walter Pater, from "Sebastian Wan Stark."
- Alice Meynell from "The Sea Wall."
- Joseph Conrad, "Youth and the Sea."
- Herman Melville, "The Pacific."
- Stockton, F., "Great Stone of Sardis."
- Paine, R. D., "Lost Ships and Lonely Seas."
- London, J., "Sea Wolf."
- Cram, Mildred, "Old Seaport Towne."
- La Motts Fouque, "Undine," Rackham illustrations.
- Conrad, J., "Children of the Sea."
- Darwin, "A Naturalist's Voyage Around the World."
- Marryat, "Mr. Midshipman Easy."

APPENDIX D

SONGS OF THE SEA

Hollis Dann Third Year Music

- "The Boat Song."
- "The Mary Jane."
- "Sailing."
- "A River Song."
- "Sea Gulls."
- "A Voyage."
- "Watchman, What of the Night."
- "Yo, Heave Ho!"

Hollis Dann Fourth Year Music Book

"The Emerald Isle."

"The Hudson."

The Modern Music Series First Book

"The Shell"—R. F. Foreman; Julia M. Adam.

The Modern Music Series Second Book

"The Voyagers"—F. Hauley; C. Gramm.

"Boatmen's Song of the Volga."

"The Flying Dutchman."

Schubert, "En Mer."

McDowell, "To the Sea."

Sea Lyrics by Campbell Tipton

"After Sunset."

"Darkness."

"Crying of Water."

"Requies."

Published by G. Schirm, New York

2. THE PIRATE IN LITERATURE AND IN LIFE

The teaching-learning activities in following the "Pirate in Literature and in Life" form a long and interesting story. Only a synopsis of it is given here since the full account is to appear in a later publication. This project was planned to develop in pupils satisfaction in three aspects of a literary experience: (1) interest in personality in action, or character; (2) the use of background to create sympathy for a character or for the victim of that character's activities; and (3) a contrast between a literary and non-literary style in telling historical facts or fiction. Incidental to these literary experiences the pupils were to use various library techniques to discover things vitally interesting to themselves, thus launching and practicing certain skills under conditions most favorable to habit-formation.

A survey of boys' and girls' interests in pirates was made in a very informal way. The children were asked to write on a piece of paper anything they wanted to know about pirates as the author should like to be sure to bring stories of interest to them. Their questions were classified and all the books of fact and fiction available in the Baltimore library and listed in publishers' catalogs were examined. From these was developed a paginated bibliography classified according to the children's questions. A card catalog was made of these books under the following headings: authors, titles, pirates, *e. g.*, "Blackbeard"; pirate regions, *e. g.*, "Carribean Sea"; a card catalog by subjects of the pictures—art and advertisements—available in the author's collection of travel booklets (*e. g.*, Carribean Cruise) and commercial products (*e. g.*, Whitman's Treasure Island candies) playing upon human interest in the romance of piracy. The pupils were instructed at relevant points in the use of the Reader's Guide and collections of poetry and prose.

Pupils became sensitive to differences in the selection and presentation of details, with and without a literary flair by reading an account of a pirate's trial as given in a court report and as told by a literary artist in the story of that same pirate. By "localizing" pirate

haunts and by finding out something of the historical facts of piracy pupils became conscious that a "pirate story" needs a certain geographic and historic setting to sustain verisimilitude.

Something of an appreciation of human motives as well as cause and effect in literature and in life was developed through tracing the environmental factors which stimulated potential pirates to become real pirates. In discovering the "turning point" in each pirate's career, some training was secured in plot construction, viz., artistic foreshadowing of the climax while maintaining suspense.

All of the children read appreciatively dozens of titles and learned to use the library techniques involved in the project. Many boys and girls wrote verses and prose stories about pirates. Objective evidence was substantial in quality and quantity that these pupils' creative ability was released through the directed and independent reading they had carried on during this project.

3. "THE AWAKENING OF SPRING": AN ARBOR DAY PLAY

THE CLIMAX OF A LITERATURE PROJECT CONDUCTED WITH 96 FIFTH GRADE PUPILS

MARY L. BROENING

Practice Teacher, George Washington School No. 22, Baltimore

The activities in this project had as their primary aim to give the children an emotional drive to carry out the spirit of Arbor Day. This was effected through an appreciative reading of literature yielding spontaneous dramatization and interpretation of poems and of music. Incidentally, the occasion afforded opportunity for unifying many experiences the children were having in school and out. It helped also to develop a functional knowledge of program-balance in preparing for a school assembly. Group and individual initiative and effort being needed, many wholesome habits were at least partially formed.

The activities involved in this project were of such a satisfying and educative quality as far as the children were concerned that the performance prompted one class, a part of the audience, to write the accompanying report for a local newspaper.

CHILDREN'S ACTIVITIES

- I. *Experiencing "Spring" actually and vicariously through*
 - A. Excursions to:
 - Herring Run
 - Druid Hill
 - Carroll Park
 - B. Observations of changes of season.
 - C. Reports on observations made along special lines by chairman of groups. Additions, verifications, etc., made by class.
 - Brooks—Ice and snow melting, running faster, more noisily.
 - Birds—Singing, returning to Baltimore, building nests.
 - Flowers—Budding, sprouting, bursting, blooming.
 - Trees—Budding, catkins, blossoms, young leaves.
 - Frogs—Eggs, tadpoles.
 - Breeze—Warm, soft, balmy.
 - Rain—Plenty of rain, showers.
 - D. Chart made of Class records of signs of spring.

- E. Discussion of class participation in Arbor Day, April 7 (Challenge in the newspaper notice of Governor's declaration about Arbor Day), followed by the decision to have a spring play featuring:
- Birds—Robins, Bluebirds, Orientals, Redbirds.
 - Flowers—Spring beauty, bluet, violets (purple and yellow).
 - Trees—Pussy Willow, Apple Blossoms.
 - Rain.
 - Sunshine.
 - Frogs.
- F. Extension of discussion in Nature Study; various suggestions made by children; decision—to make play of Spring songs, poems and stories.
- G. Discussion of sources of material. Readers—literary, musical (class).
Library books.
- II. *Sensing a fitting opening*
- A. A poem or story, which suggests all the signs of Spring
 - B. Some dominant force of Spring
 - C. Vestiges of preceding season
- III. *Listing material—Poems, Myths, Songs, Accessible to Children*
(Numbers behind titles, refer to sources at the close of this section)

SPRING—GENERAL

Bryant	The Gladness of Nature	(3)
Hemens, F.	The Voice of Spring	(1)
Jackson, H. H.	April	(5)
Timrod, H.	Spring	(4)
Thaxter, C.	Spring	(2)
Perry, N.	Coming of Spring	(8)
Arndt	In Spring	(11)
Grieg	To Spring	(12)
Mendelssohn	Spring Song	(12)

BIRDS AND INSECTS

Tennyson	The Thristle	(3)
Wordsworth	To a Butterfly	(7)
Lamb, C. & M.	Magpie's Nest	(7)
Bryant	Bobolink	(8)
Miller, E. H.	Robin Red-breast	(9)
	The Bluebird	(8)

FLOWERS—SEEDS—BUDS

Lowell	To the Dandelion	(7)
Wordsworth	The Daffodils	(6)
Gaynor	Violet (song)	(9)
Gaynor	Little Daffy-down-dilly	(9)
	Daisies and Buttercups	(10)
Cole & Nesbit	Baby Seed Song	(10)
	Planting Song	

RAIN AND BROOKS

Tennyson	The Song of Brook	(3 & 11)
Loveman	April Rain	(3)
Shelley	The Cloud	(7)
	Spring Showers	(9)
	Pit-a-pat	(9 & 12)
	Rain	(10)

WIND—BREEZE

Garland	Do You Fear the Wind	(3)
Howitt	The Wind in a Frolic	(6)

SOURCES OF THE ABOVE

- (1) Child World Reader Bk. V
- (2) Elson Reader Bk. I
- (3) Young & Field Literary Reader Bk. V
- (4) Cyr Reader Bk. IV
- (5) Cyr Reader Bk. V
- (6) Graded Classics—Fourth Reader
- (7) Graded Literature, Bk. V
- (8) Mother Tongue Bk. I
- (9) Songs of the Child World—Gaynor
- (10) Hollis Dann—Fourth Year Music
- (11) Second Bk. in Vocal Music—E. Smith
- (12) Victor Victrola Records

IV. *Deciding Point of Emphasis—From Review of Material. Flowers were Selected by Class as the Central Feature*

V. *Assembling Material in Relation to the Central or Unifying Sign of Spring*
Breezes, Sunshine, Soft Rain, Birds' Songs, Budding Flowers, Blooming Flowers

VI. *Tentative Choosing of Children for Parts*

VII. *Writing any Necessary Transitions*

VIII. *Selecting and Balancing Program*

IX. *Costuming*

X. *Rehearsing*

XI. *Producing Play. Cast Featured 41 Children; 96 Children in Chorus*

TENTATIVE PROGRAM

Activities	Pupils	Subjects
Chorus	Class	In Spring—Smith, p. 41
Monologue	Fairy Spring (Girl)	Gladness of Nature
Duet	Two Boys	Little Brown Brother
Dance	Five Girls	{ Pit-a-pat Rain (Amarylis) Soft Spring Rain
Chorus	Class	The Brook
Monologue	One Boy	The Tell-Tale
Chorus	Class	The Robin
Monologue	One	The Bobolink
Recitation	One Boy	First Frogs
Dance	Five Sunshine Girls	Spring Song—Mendelssohn (Record)
Recitation	Class	Spring—Celia Thaxter
Recitation	One Boy	The Wind
Dance	Five Rain Girls	
Recitation	One Girl	The Blue Bird
Song	Three Girls	The Violet
Recitation	Three Girls (Daffodils Awake)	
Song	Class	Little Daffy-down-dilly
Recitation	Three Girls	Daisies
Song	By School	Planting Song

FINAL PROGRAM

"THE AWAKENING OF SPRING"

An Arbor Day Play Arranged and Presented by the Fifth Grade
Practice Classes to the Students and Faculty of School No. 22,
April 7, 1924

NOTE.—Children's names appearing on the program are omitted here
to save space.

1. In Spring	C. M. Arndt	Song	Two Practice Classes
2. Coming of Spring	N. Perry	Reading	A Girl
3. Spring Song	Mendelssohn	Dance	A Girl
4. The Brook	A. Tennyson	Song	Two Classes
5. To Spring	E. Grieg	Dance	Four Girls
6. Bay Seed Song	R. G. Cole	Song	Two Boys
7. The Tell-Tale		Reading	One Boy
8. Robin Red Breast		Song	Ten Boys
9. Robert-o-Lincoln	Wm. C. Bryant	Reading	One Boy
10. The First Frogs	Myth	Reading	One Boy
11. The Blue Bird	E. H. Miller	Reading	One Boy
12. Pit-a-Pat		Dance and Song	Rain Fairies Six Girls
13. Daffy-down-dilly		Song	Seven Girls
14. The Daffodils	Wm. Wordsworth	Reading	Three Girls
15. Daisies and But- tercups	Folk	Song	Two Practice Classes
16. Daisies		Reading	Four Girls
17. Violets		Song	Three Girls
18. Planting Song		Song	Entire School

PUPILS' REPORT TO NEWSPAPER

SPRING FEVER HITS STUDENTS AT NO. 22

Anyone who looked or "listened in" on the teachers and children of School No. 22, Scott and Hamburg Streets, since the middle of March would have seen marked signs of "spring fever." In excursions to parks and woods and in stories, poems and songs of spring, the children found expressions for their joy in spring.

Arbor Day saw the climax of this spring fever in "The Awakening of Spring," a play arranged from poems, songs, original interpretative dances by the children of the practice center, under Mary Broening.

In a lovely flower garden the spectators first caught the perfumes of growing things then felt the soft breezes and watched sunshine and rain fairies dancing about the garden, urging the flowers to bud and inviting the birds to return.

In song and dance the children impersonated the robin, bluebird, bobolink, daisies, buttercups, violets and daffodils. Finally after seeing the lovely garden in bloom, the whole school left the assembly singing their sincere Arbor Day promise, "The Planting Song."

4. A TRIP TO BOOKLAND VIA NO. 22 CHILDREN'S LIBRARY

UNDER THE DIRECTION OF

ANGELA M. BROENING AND THE FACULTY OF P. S. NO. 22

(First made during American Education Week by the Parent-Teachers' Association in the company of children of the school)

ACT I.

Reading Room in No. 22 Children's Library.

ACT II.

Scene 1—Mother Goose calls forth the actors in favorite nursery rhymes.

Scene 2—Tableaux from familiar fairy tales; figures act and speak.

Scene 3—A Rendezvous in Robin Hood's forest home of favorite characters from books.

ACT III.

Circulation Desk, School No. 22 Children's Library.

CAST

Announcer.

ACT I AND ACT III

Librarian, Readers.

ACT II, SCENE I

Singers, Mother Goose, Little Bo-Peep, Polly, Put the Kettle On, Jack and Jill, Little Jack Horner, Hush-a-Bye Baby, Mary, Mary Quite Contrary, Old King Cole, Bowl Bearer, Pipe Bearer, Fiddlers Three, Fifers Three, Drummers Three, Dancers Three, Jack, be Nimble, Queen of Hearts, Riders of a Cock Horse.

ACT II, SCENE 2

Tableaux

Goldilocks, Little Red Riding Hood, Hansel and Gretel, The Sleeping Beauty, Group.

Dialogue

(2nd Grade Pupils)

Cinderella, Stepmother, Stepsisters, Prince, Page, Fairy.

(3rd Grade Pupils)

Black Sambo (1st), Black Sambo (2nd), Black Jumbo (Father), Black Mumbo (Mother).

ACT II, SCENE 3

(4th, 5th and 6th Grade Pupils)

Robin Hood, Robin Hood's Men, Little John, Will Stutely, Allan-a-Dal's Wife, Eric, Tiny Tim, Alice in Wonderland, Her Rabbit, David Copperfield's Brother, David Copperfield, Happy Prince, Selfish Giant, Heidi, Louisa May Alcott, Her Sisters, Ali Baba, Captain of Thieves, Cogia Houssain, Morgiana, Men of Ali Baba's Household, Ladies of Ali Baba's Household, Dancers, Attendants.

Source of Pupils' Interest

FOREWORD

(The Announcer before the curtain says:)

Last June a meeting was held in this hall in honor of the children who had made a perfect attendance record during the school year. Besides giving them certificates issued by the School Board, the Parent-Teachers Association voted twenty dollars to be given to start a library for the children. The books bought with this money were to be given to the school in honor of these children. Their names were to be inscribed on the book plate in each book.

This fall a committee of teachers and these pupils selected the books:

Oscar Wilde	The Happy Prince Christmas Tales of Flanders Black Beauty The Children's Mother Goose The Wonder Book of Bible Stories	Fred'k A. Stokes Co. Dodd, Mead & Company A. L. Burt Company The Reilly & Lee Co. The John C. Winston Co.
Carolyn Nunder	Everyday Problems in Etiquette	Statler Press
Ethel Cook Eliot	The Little House in the Fairy Wood Once Upon a Time	Fred'k A. Stokes Co. Rand McNally & Co.
Rudyard Kipling	Just So Stories	Doubleday Page & Co.
Johanna Spyri	Heidi	J. B. Lippincott Co.
Lewis Carroll	Alice in Wonderland and Through the Looking Glass	Grosset & Dunlap
Eugene M. Frye	A Book of Boyhoods Chaucer to Mac- Dowell	E. P. Dutton & Co.
Howard Pyle	The Merry Adventures of Robin Hood	Chas. Scribners Sons

In the first act of a "Trip to Bookland, via No. 22's Library" are shown the children reading their favorite books. They fall asleep and dream that their beloved characters come to life.

The first part of the second act the primary children demonstrate Mother Goose Rhymes. Then a series from the Fairy Tales. Then a merry group gather together in Robin Hood's forest home. This you remember is what the children dream.

The last act shows the circulation desk where the children after selecting a book they wish to read, bring it to the Librarian, sign their names on a card, which the Librarian files until the book is returned. The happy children then leave the Library with the books.

The children of No. 22 school want publicly to thank their teachers for helping them get this program ready. They appreciate too what their parents have done in costuming the children. Especially are we grateful to Miss Mary Broening for painting the beautiful background you will see in the second act.

*Arousing Interests in Books; Introducing School Children
to the Plan of the Library*

ACT I

(The scene shows the child-librarian seated at a table to the left of the Reading Room. On a bulletin board in the center are attractive paper covers from children's books, posted around this invitation:

TREASURES
AWAIT YOU!

Friends,
Adventures,
Thrills,
For the Bold Explorers
in

BOOKLAND

George Washington School Children's Library

(To the right is a reading table at which children may sit and read. Some boys and girls come into the reading room. One boy looks at the bulletin board, the others go to the desk to borrow books.)

Child to Librarian:

May I borrow the "Happy Prince"? I heard the children in Miss Mary's room say they loved that story.

Librarian:

Certainly, you may borrow it. Let me know how you like it when you finish.

2nd Child:

Oh, I haven't read very much, I hardly know what to read.

Librarian:

Do you like fairy tales?

2nd Child:

Yes, what have you?

Librarian:

Here's a very beautiful edition—"Once Upon a Time"—you'll find something you'll like in this book I'm sure.

2nd Child:

Thank you.

3rd Child:

Oh, I'm lucky today. I've wanted the Robin Hood Book for a week and it was being used everytime I came to the library.

Librarian:

I'm glad you got it today. Let us know if you like it. Perhaps if enough of you boys do—we might get another copy for the library.

(After each gets his book, he goes to the table to read it. Gradually the children doze off to sleep and dream a rendezvous of the favorite characters in their books.)

Curtain.

Pantomime Portraying Literary Appreciation

ACT II, SCENE I

(Mother Goose calls out from a beautiful edition of her Nursery Rhymes the characters in the following rhymes. Two children sing the rhymes as the characters act them.)

Jack and Jill went up the hill
To fetch a pail of water;
Jack fell down and broke his crown
And Jill came tumbling after.

Up Jack got and home did trot
As fast as he could caper;
Went to bed and bound his head
With vinegar and brown paper.

When Jill came in how she did grin
To see Jack's paper plaster;
Mother vexed, did whip her next
For causing Jack's disaster.

Little Jack Horner
Sat in a corner,
Eating of Christmas Pie;
He put in his thumb,
And pulled out a plum,
And cried, "What a good boy am I!"

Jack be nimble,
And Jack be quick,
And Jack jump over
The Candlestick.

Old King Cole was a merry old soul,
And a merry old soul was he;
He called for his pipe, and he called for his bowl,
And he called for his fiddlers three;
Tweedle, tweedle, tweedle went his fiddlers three,
Tweedle, tweedle, tweedle went his fiddlers three.

Old King Cole was a merry old soul,
And a merry old soul was he;
He called for his pipe, and he called for his bowl,
And he called for his pipers three,
Tootle, tootle, tootle went his pipers three,
Tootle, tootle, tootle went his pipers three.

Old King Cole was a merry old soul,
And a merry old soul was he;
He called for his pipe, and he called for his bowl,
And he called for his drummers three.
Rub-a-dub, rub-a-dub, rub-a-dub went his drummers three.

Little Boy Blue, come blow up your horn,
 The cow's in the meadow, the sheep's in the corn;
 But where is the little boy tending his sheep?
 He's under the haystack fast asleep.
 Will you wake him? No, not I!
 For if I do he's sure to cry.

Little Bo-Peep has lost her sheep,
 And can't tell where to find them;
 Leave them alone, and they'll come home,
 And bring their tails behind them.

Little Bo-Peep fell fast asleep,
 And dreamt she heard them bleating;
 But when she awoke, she found it a joke,
 For they still were all fleeing.

Then up she took her little crook,
 Determined for to find them;
 She found them indeed, but it made her heart bleed,
 For they'd left all their tails behind 'em.

It happened one day, as Bo-Peep did stray
 Up into a meadow hard by;
 There she espy'd their tails side by side,
 All hung on a tree to dry.

She heaved a sigh, and wiped her eye,
 Then went over hill and dale, O!
 And tried what she could, as a shepherdess should,
 To tack each sheep its tail, O!

Mistress Mary,
 Quite contrary,
 How does your garden grow?
 With silver bells,
 And cockleshells,
 And pretty maids all in a row.

Hush-a-bye baby, on the tree top,
 When the wind blows, the cradle will rock,
 When the bough bends, the cradle will fall,
 Down will come baby, bough, cradle and all.

The Queen of Hearts
 She made some tarts,
 All on a summer's day,
 The Knave of Hearts
 He stole these tarts,
 And took them clean away.

The King of Hearts
 Called for the tarts,
 And beat the Knave full sore;
 The Knave of Hearts
 Brought back the tarts,
 And vowed he'd steal no more.

Ride a cock-horse
 To Banbury Cross,
 To see what Tommy can buy;
 A penny white loaf,
 A penny white cake,
 And a twopenny apple pie.

Ride a cock-horse
 To Banbury Cross
 To buy little Johnny a galloping horse;
 Its trots behind and it ambles before.
 And Johnny shall ride till he can ride no more.

*Tableaux and Dramatic Dialogue Evidencing Literary
 Appreciation*

ACT II, SCENE 2.

Tableaux from
 The Three Bears,
 Hansel and Gretel,
 Red Riding Hood,
 Sleeping Beauty,
 Cinderella—with the following dialogue:

Cinderella:

Oh, dear! I get so tired—It's nothing but work, work, work until
 sometimes I wish I were dead.

Stepmother:

Cinderella! Where is that lazy girl? Stop your crying. The cook
 wants you. Run along to the kitchen.

First Sister:

Oh Mother, the prince has asked us to come to the ball.

Stepmother:

He has! Oh, my dear girls, that is fine, indeed.

Second Sister:

We must wear our new dresses.

Stepmother:

Yes, yes, of course you must wear your best dresses.

Cinderella:

Mother, may I go to the ball, too?

Stepmother:

What! You go to the ball! Of course not.

First Sister :

Did you ever hear anything so silly?

Second Sister :

She would look nice at the ball, wouldn't she? Ha, Ha!

Stepmother :

Come daughters, we must get ready for the ball.

Cinderella :

How can they be so cruel?

Fairy :

Cinderella.

Cinderella :

Oh! Oh! are you a fairy?

Fairy :

Yes, dear, I came to see if you would like to go to the ball.

Cinderella :

Oh, I should love to go, but my clothes are nothing but rags.

Cinderella :

(Fairy touches Cinderella with her wand.)

Oh! Oh! how wonderful!

Fairy :

There, my dear, you are ready for the ball now. Go and have a good time. But remember this. You must leave before the clock has struck 12, for at that time your beautiful clothes will be turned again into your old ragged ones.

Cinderella :

Oh, how funny. But never fear, I shall not forget.

Fairy :

Well, you must go now. The coach is waiting for you at the door. Good-bye.

Cinderella :

Good-bye, good fairy.

(Curtain lowered to note lapse of time.)

First Sister :

They say the prince is looking everywhere for the strange lady that was at the ball last night.

Second Sister :

Well, I hope he won't find her.

Stepmother :

Girls, the prince and his men are at the door with the glass slipper that the strange lady dropped when she left the ball last night. The prince says he will marry the lady who can get on that slipper.

First Sister :

And has no one been able to get it on yet?

Stepmother :

No, everybody finds it too small.

Second Sister :

Well, my foot is not small but I will get into that slipper if I have to cut off my toes.

Stepmother :

Hush, here is the prince now.

Prince :

I am looking for the lady who lost this slipper. If I find her she shall be my bride. Will you be good enough to try it on?

(Tries shoe on both sisters.)

Prince :

I am sorry ladies. It does not seem to fit you. I must look farther.

Cinderella :

Please, sir, may I try it on?

Prince :

Why, yes, indeed!

Stepmother :

No, No, Cinderella. You ought to be ashamed to speak to the prince. Go back to the kitchen.

Prince :

Pardon me madam, I want everyone to try.

Stepmother :

Did you ever!

First Sister :

What does this mean?

Second Sister :

Oh, oh, oh!

Prince:

Ah, it is my own little Cinderella. I knew I should find you some day. Come with me to the palace.

Fairest maiden ever seen
You shall be my little queen
Lords and ladies at your call
You shall be the first of all.
Come, my dear one, come with me.
You my little queen shall be.

Curtain.

Little Black Sambo—the story is told by a first-grade pupil—characters come in as story calls for them:

Once upon a time there was a little black boy, whose name was Black Sambo (enter Black Sambo, dressed in a grass skirt). His mother was called Black Mumbo. (Mumbo appears dressed in a gay shawl. She sits and sews on a pair of blue trousers.) His father's name was Black Jumbo (enter father). Black Mumbo made Sambo a beautiful red coat and a pair of beautiful blue trousers. (Mumbo hands Sambo the trousers and he exits.) Black Jumbo went to the Bazaar and bought Sambo a beautiful green umbrella, and a pair of purple shoes with crimson soles and crimson linings. And then wasn't Little Black Sambo grand? (Enter Sambo dressed in red coat, blue trousers, etc.)

Curtain.

Original Plot Devised by All 4-5-6 Grade Pupils at No. 22

ACT II, SCENE 3: RENDEZVOUS OF FAVORITE CHARACTERS FROM CHILDREN'S BOOKS

(Plot devised by children in grades 4-5-6 under guidance of Angela Broening. A result of her use of the library books in part or in their entirety with the children.)

Tiny Tim, a crippled child, stumbles out into the forest. Eric, abused by Mrs. Freg, and sickened from the cruel life in the factory, follows the "Magic in the Mist," and passes Tiny Tim, who exhausted is now sitting on a tree-trunk. Eric is muttering his hatred when Tiny-Tim calls for help. They exchange experiences the one a crippled child, beloved by his family, enduring poverty and ill health with a stoic patience; the other, Eric a healthy child who has known neither love of parent nor friend, craving only a child's satisfaction in outdoor play. As the two sob out their stories the Happy Prince looks down and wishes that he might have a messenger to send relief to those children. The two boys are suddenly aroused by the falling of an arrow close to their feet. Robin Hood has shot it for a place to have a feast, just after his men and he have secured a wife for Allan-a-Dale. As the group of men draws up, Allan-a-Dale's wife is attracted to the lovely-faced children. Friends are made. Robin Hood feeds the children first. Some of the men teach the boys to shoot arrows. Robin Hood finds out from the children what has made them unhappy. He dispatches a man with a letter to Bob Cratchit's employer who will get an increase in salary for Bob Cratchit. Robin Hood shoots a message to a famous surgeon for an appointment for Tiny Tim. Finally, in the lap of Allan-a-Dale's wife, the boys fall asleep after a real meal and human happiness. The others doze off to sleep. Robin Hood alone stays awake. As

he watches the group he hears the voice of the Happy Prince. He tells Robin Hood of Gluck's unhappiness and sends a message to him. Gluck is now waiting for his brothers to return from the Golden River where they are seeking a fortune. Robin Hood sees Little Nell and her grandfather. He waits for their approach. They are lost and have no shelter over the night. Robin Hood offers them hospitality. He gets them some refreshments. Alice and her rabbit, having heard that Sherwood Forest is the greatest wonderland in England, have come on a journey of adventure. Little Nell and Alice make friends, and Alice is thrilled by Robin Hood's account of the Statue of the Happy Prince having spoken to him. Ali Baba and his household, fearing another attack from the thieves, come to Sherwood to join Robin Hood's band. Ali Baba tells this to Robin Hood who asks for proof of their bravery. Ali Baba and his group enact the scene where the dancing servant outwits the thief and kills him. (The thief is one of Ali Baba's servants who has dressed up in the dead thief's clothes.) Robin Hood convinced of their bravery tells them to let Little John measure them for Lincoln Green. Robin Hood plans to make a four weeks' party for the children. He shoots invitations in four directions (N. E. S. W.) on an arrow (the Happy Prince having promised that only kind-hearted persons will get the message). Louisa Alcott and her sisters, David Copperfield and his mother Heidi, the Selfish Giant, after his heart has been softened, got the message. They come to Sherwood, one after another. The curtain is lowered as Robin Hood, in the shadow of the Happy Prince, promises the children feasting, and "Robin Hood Adventures" in which the boys and girls will participate as they become cheerful followers of the chivalric code: kindness to the needy, old and young; fair play, *i. e.*, good losers, friendly winners; which makes Robin Hood a hero of his men and of the children of all ages.

*Spontaneous Dialogue Children Sustained When
"Talking in Character"*

ACT II, SCENE 3

(The dialogue written below is that which was recorded at the third rehearsal when the children spoke spontaneously in character. It represents the more or less constantly recurring words in their interpretation.)

(Tiny Tim enters—stumbling across the stage; exhausted he sits on a tree trunk.)

Eric:

(Comes into the forest muttering.)

I hate you, I hate you, I hate you, I hate the whole cruel world.

Tiny Tim:

Help! Help!

Eric:

Oh, little boy what is the matter with you?

Tiny Tim:

I'm crippled and can't get up. My brother sent me to mark a tree for our Christmas tree and I can hardly move.

Eric:

I'm sorry for you, boy. I've got sound legs, but I've never had anybody to love me. It's been—go to work in a factory before seven in the morning and not come out till seven. The Magic in the Mist called me this morning and I've walked here to find a home.

Tiny Tim:

A home in the forest! Who are you?

Eric:

My name is Eric. Who are you?

Tiny Tim:

People call me Tiny Tim.

(Robin Hood shoots an arrow at their feet.)

Eric and Tiny Tim:

What's that? I'm frightened. Are those robbers?

Robin Hood and His Band:

Halloo! Who have we here? Children alone in the woods! What's up?

Tiny Tim:

I'm only a crippled boy looking for a Christmas Tree.

Eric:

I'm a sad boy looking for a new home. I've run away from a woman who was worse than any step-mother could be. Mrs. Freg beat me just for exercise. Her boys stole my coffee. They snatched the covers from me, so that I almost froze at night.

Robin Hood:

By the heart of Richard, you'll have a home here!

(Allan-a-Dale's wife comes over to pet Eric, she talks softly to him.)

Robin Hood:

Now, Tiny Tim, why doesn't your father have your leg fixed? It looks to me that an operation would help you.

Tiny Tim:

Scrooge, my father's boss, won't raise my father's salary. We haven't enough money to get the doctor I need.

Robin Hood:

(Writes message on scroll.)

What your father's name, Tiny Tim?

Tiny Tim:

Bob Cratchit is my father. Scrooge is his boss.

Robin Hood:

Will, take this to Scrooge and tell him I stand behind my word.

(Will takes the message.)

What's that doctor's name, Tim?

Tiny Tim:

Dr. Brown, of London.

Robin Hood:

(Shoots message on arrow.)

Say, my men, get these boys food.

(Food is eaten, men talk together, boys fall asleep on Allan-a-Dale's lap, other men doze off. Robin Hood surveys the group, soft music is played.)

Happy Prince:

There is a little boy who is as unhappy as Eric was. Robin Hood, if you are the man I think you are, you will fetch that boy here. His brothers have stolen all that belongs to him. They have gone to seek the River of Gold that the King intended Gluck to find. But they are unholy men and have been turned into Black Stones. They will never return. Robin, send for Gluck. He needs your love and the friendship of a child like Eric.

Robin Hood:

Prince, you shall indeed be happy while you are here. Here goes the message.

(He shoots the arrow; looks about the stage, Gluck runs on, out of breath, saying:)

Gluck:

O, Robin Hood, you have made me happy once more! May I stay with you always?

Robin Hood:

Come, my child, eat of the food and sit beside the sleeping boys. They will be happy to find you here when they awake.

(Alice and her Rabbit come into the forest.)

Alice:

(To Rabbit.)

This looks like Wonderland to me.

Robin Hood :

Little girl, are you the famous " Alice in Wonderland " ?

Alice :

Yes, sir, and you must be Robin Hood. I'm looking for a Wonderland. I heard this forest was the greatest one in England.

Robin Hood :

Well, we have a statue here that talks. The Happy Prince just told me of a boy who was in trouble. I shot an arrow with my message and the boy, Gluck, is here already. Stay here awhile, he may talk again.

(Alice and the Rabbit sit down. Little Nell and her grandfather come through the woods.)

Little Nell :

O, Mister, is there some place we can stay tonight? We have lost our way.

Robin Hood :

You are welcome here. Will you tell me who you are that you may add your names to those of my friends?

Little Nell :

Little Nell is my name and this kind old man is my grandfather. Is that Tiny Tim over there?

Robin Hood :

Yes, make yourselves at home.

(Alice and little Nell make friends. Ali Baba and his household come in.)

Ali Baba :

Robin Hood, we have come to join your band. Thieves—forty thieves have disturbed us too long. We want your protection.

Robin Hood :

But, we want only brave men and women in our band. How do I know that you are worthy of membership.

Ali Baba :

We can prove it. We will show you how we outwitted the cunning captain of the thieves.

(Morgiana's dance.)

(After Ali Baba gives the girl her liberty, Robin Hood comes forward and standing behind her says to her :)

Robin Hood :

Liberty you have from him, I give you life-long membership in this band. Little John, measure them all up for Lincoln Green.

Little John :

That I will, right gladly.

Robin Hood :

We shall then have a feast of several weeks to show these children the life of merrie, bold men like us.

Allan-a-Dale's Wife :

Heidi—the little mountain girl.

Robin Hood :

Very well, who else?

Tiny Tim :

The Selfish Giant, now that he has learned to love children.

Robin Hood :

Anybody else?

Someone :

Louisa May Alcott and her sisters.

Robin Hood :

Anybody else?

Another :

David Copperfield and his mother.

Robin Hood :

Well, friends, here goes—the Happy Prince has promised that only the ones we ask shall get the message.

(Robin Hood shoots four arrows—one to the North, one to the South, one to the East, and one to the West. Heidi comes on dancing.)

Morgiana :

How lovely Heidi looks and how beautifully she dances !

(Selfish Giant enters and seeing Tiny Tim goes to him.)

Tiny Tim :

(Calls.)

O, Giant, I'm so glad you're here. This garden is as beautiful as yours.

Selfish Giant :

Tiny Tim, I have wanted to find you ever since the day I saw you in my garden. Your eyes were so kind that they melted my selfish heart.

(Louisa May Alcott and her sisters come on.)

Little Nell :

O, Louisa May, now we'll hear some good stories.

Louisa May Alcott :

Good evening people! We've come to join a merry band judging from this group. My sisters and I have read about you and have always wanted to meet you.

Sisters :

Yes, we have. Hello, everybody!

(David and his mother enter.)

Several Children :

Oh! here are David Copperfield and his lovely Mother. Now we'll have a good time.

David's Mother :

Hello everybody! David and I were very lonesome when your invitation came. We are very glad to be here.

David :

Look, mother, there's Robin Hood and he has a bow and arrow just like the picture of him.

Robin Hood :

Hello! Everybody is here! Now for four weeks of fun and feast. What do you want to do?

Someone :

Have some good things to eat!

Crowd :

Hurrah!

Someone :

Go out and hunt deer!

Crowd :

Hurrah!

Another :

Catch the sheriff and bring him here.

Crowd :

Hurrah!

Another :

Prepare for the coming of Richard the Lion-hearted.

Crowd :

Hurrah!

Robin Hood:

These and many other things we shall do for your entertainment. All that you must remember is to follow our code.

Heidi:

What is your code?

Robin Hood:

My code is: Help to those in need; respect for the old as well as the young; fair play in every act, that is, good losers, friendly winners. That's how I became the leader of our band.

Crowd:

And the hero of children of all ages. Long live Robin Hood.

Curtain.

ACT III.

Circulation Desk, No. 22 Library (same setting as Act I). Children come to take books from the library. Each child signs his name on the charge card placed in the pocket of each book and then hands the card to the librarian. With a loving hug about his book, the child leaves the library.

(Curtain.)

(Child Announcer comes out.)

You have seen our play. You know we appreciate the few books you have given us. May we not plead that you give more money to get us more books in which your children will meet worthwhile friends.

Following a stirring appeal of the President that the Parent-Teacher Association vote more money for books and an appreciative address by the principal; the announcer on behalf of the children shouted—

Parents, friends, children, let us give three cheers for No. 22 Library. Hurrah! Hurrah! Hurrah! More books! More books!

*Publicity Giving Children Social Approval for Their Activities
and Parent-Teacher Association Incentives for Future
Gifts to the School Library.*

INVITATION TO THE PLAY

GEORGE WASHINGTON SCHOOL No. 22,
Scott and Hamburg Streets,
Baltimore, Maryland.

November 18.

Dear Patrons and Friends of School No. 22:

You are URGED to heed the call of AMERICAN EDUCATION WEEK, by coming to your children's school on Thursday, November 20, at 8 P. M.

Your boys and girls, in appreciation of your gift of books in honor

of the children who last year made a perfect attendance record, will take you with them on their TRIP TO BOOKLAND via NO. 22 LIBRARY.

The play is theirs. They are grateful for the books. Come, encourage them in their fine efforts. You'll enjoy the evening and meet your friends.

Sincerely yours,

Principal

Secretary

Notice written by pupils on the night of the performance (after the play) and sent to the editors of the Sun, News, and Post.

The Parent-Teacher Association of School No. 22 having the interests of its children at heart have started for them a school library. Thursday, November 20, as a part of American Education Week the children demonstrated the value of good books in their lives. They took an audience of over 600 people on a TRIP TO BOOKLAND via NO. 22 SCHOOL LIBRARY.

Mother Goose called out of a beautiful edition of her rhymes the children's favorites who in pantomime enacted the rhymes as sung. Tableaux from Sleeping Beauty, Three Bears, Hansel and Gretel, and Little Black Sambo brought loud applause. Cinderella went to the ball and won her prince. A rendezvous of such favorites as the Happy Prince, David Copperfield, Tiny Tim, Eric, Ali Baba, Heidi, Little Nell, and Alice with her rabbit, occurred in Robin Hood's forest home.

Throughout the play, composed by the children and arranged through the wonderful cooperation of the teachers and parents, the audience realized how well the money for books had been spent. Their cheers of praise ended in a pledge to buy more books that the boys and girls might increase the number of their worthwhile friends in BOOKLAND.

CHAPTER IV

RESULTS: GROWTH IN APPRECIATION OF LITERATURE

The objective evidence of the worth of the experimental factor presented in Chapter III is shown in the results, that is, the difference between the initial and final status of the equated groups in respect to the criteria of growth set forth on page 31. The results will be given for each criterion.

Criterion 1. Growth in ability to select superior versions as indicated by a comparison of the initial and final application of the Broening-Literary Appreciation Test. Table III

TABLE III
SHOWING THE DISTRIBUTION BY GRADES OF GAINS ON THE BROENING
LITERARY APPRECIATION TEST FOR THE EXPERIMENTAL AND
CONTROL GROUPS—368 CASES

Gains Point Score	4B		4A		5B		5A		6B		Total	
	C *	E *	C	E	C	E	C	E	C	E	C	E
6		2		1		1		1		2		7
5		14		8		6		3		12		43
4	1	19		10		11		12		14	1	66
3	2	17		8	1	5		5		6	3	41
2	11	4	8	3		4	4	6	4	4	31	21
1	13	1	9	1	9		7	1	7	2	45	5
0	18	1	11		8		10		20		67	1
-1	7		2		3		3		7		22	
-2	6		1		2		4		2		15	
Total	58	58	31	31	27	27	28	28	40	40	184	184
M	.59	3.8	.68	1.8	.48	3.8	.18	3.5	.10	3.9	.406	3.35
S. D.	1.385	3.37	1.57	1.039	1.195	1.053	1.253	1.14	.969	1.22	1.2745	1.5645

* C means Control Group; E means Experimental Group.

shows the distribution of the gains for the experimental and control groups in Baltimore. In the case of every grade except 4A the experimental groups have a mean of over 3 points in contrast to a mean for the equivalent control groups of under 1 point gain. 4A, the exception noted, when taken with the experimental not equated with the control, gives a mean gain of 3.87. The standard deviations in all but 6B are slightly lower for the experimental than for the equivalent control group. In the case of 6B the experimental group is .251 points more variable than the control. Out of a total score of 10 points and a mean initial score of

between 2 and 3 for 4B; 3 and 4 for 4A; 4 and 5 for 5B and 5A and between 5 and 6 for 6B. These gains are very significant. Table IV showing the percentage of each grade

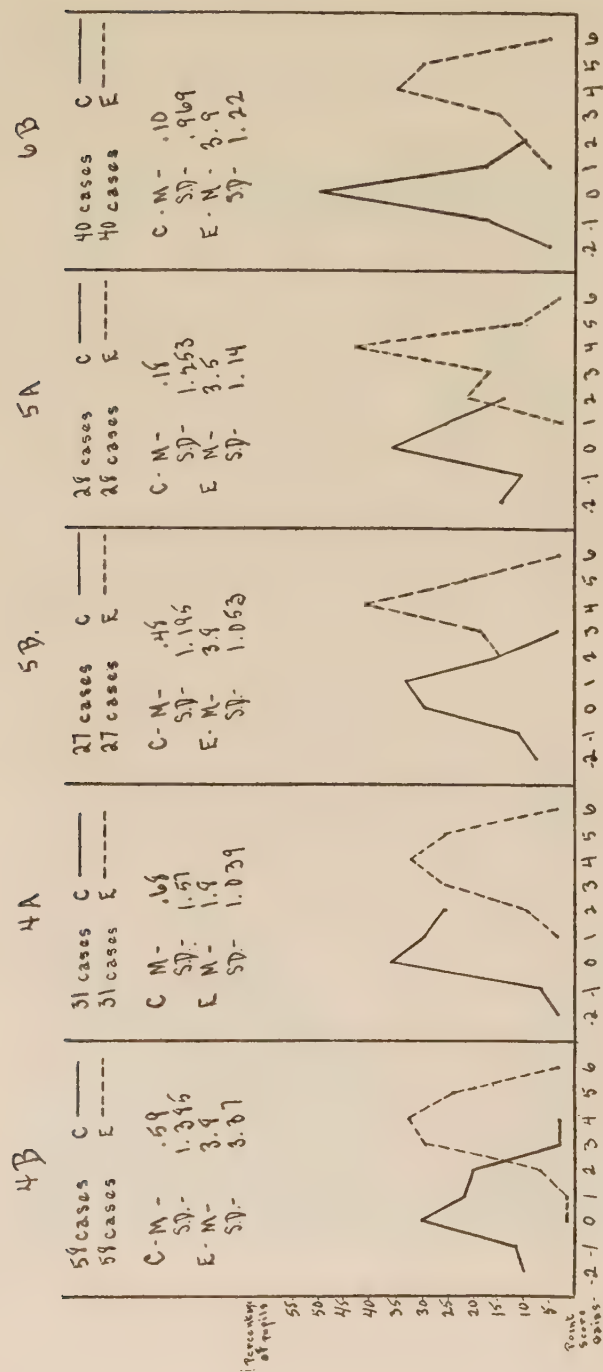
TABLE IV
SHOWING THE DISTRIBUTION IN PERCENTAGE OF PUPILS OF EACH GRADE
GAINING AT EACH POINT SCORE ON THE BROENING LITERARY
APPRECIATION TEST—368 CASES

Gains Point Score	4B		4A		5B		5A		6B	
	C *	E *	C	E	C	E	C	E	C	E
6		3.5		3.3		3.3		3.5		5
5		24.2		25.8		22.5		10.8		30
4	3	32.7		32.2		40.9		43.		35
3	3	29.2		25.8	3.3	18.5		17.8		15
2	20	6.8	25.8	9.6	14.8	14.8	14.3	21.4	10.	10
1	22	1.8	29.2	3.3	33.5	25.	3.5	17.5		5
0	30	1.8	35.4		29.5	35.7		50.		
-1	12		6.4		11.5	10.7		17.5		
-2	10		3.2		7.4	14.3		5		
Total	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
No. of Cases	58	58	31	31	27	27	28	28	40	40

* C means Control Group; E means Experimental Group.

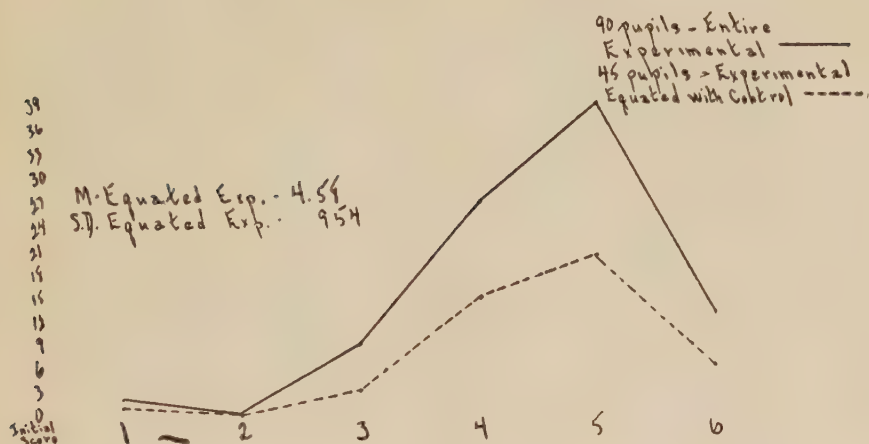
in the experimental and control which made each point gain, indicates that in the experimental groups the larger per cent of children make the higher gains, and in the control the larger per cent fall in the lower gains. In each case, the highest per cent of the experimental group, making any score earned 4 points gain, in the control the highest per cents were divided between 0 and 1 point gain. Figures 12, 13, 14, 15 show graphically the gains made by each grade in the experimental and control groups in both the Baltimore and Philadelphia units of the experiment. There were no negative gains made by any individuals in the experimental groups. A large per cent of children in each grade in the control groups made negative gains. The evidence, therefore, on Criterion 1 is conclusive in favor of the application of the experimental factor to develop appreciation of literature for it not only stimulated positive gains but prevented negative gains or loss in literary appreciation.

Criterion 2. Evidence of growing sensitivity to literary merit as shown in the reasons given for preferring the version selected yielded some positive results and points the way to an index of growth that with further analysis will strengthen the results presented at this time. Chapter III,

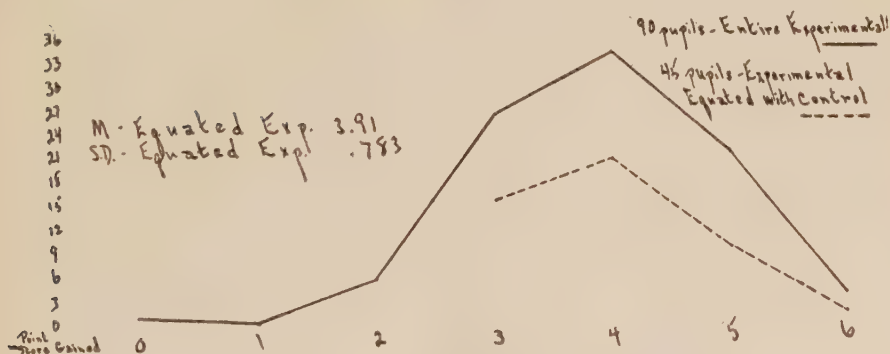


Baltimore Unit of Experiment

Fig.-12 Comparison of Distribution of Gains on Literary Appreciation Tests for the Equated Experimental and Control Groups in 4B, 4A, 5B, 5A, 6B.



Philadelphia Unit of Experiment
Fig. 13 Comparison of Distribution of Initial Scores in the Literary Appreciation Test of the Entire Experimental and the Part of the Experimental Group Equated with Control.



Philadelphia Unit of Experiment
Fig. 14 Comparison of Distribution of Gain in the Literary Appreciation Test of the Entire Experimental and the Part of the Experimental Group Equated with Control.

Section B-2, set forth how subtly this aspect of appreciation had to be handled in order to preserve the individual's self-respect in his own judgment, sincerity and frankness and yet actually stimulate an awareness of merit that would eventuate in "*intelligent preference*." Something of the kind of results the data yielded will be summarized at this point. Any reason for preference which, in however a childish way, recorded a "feeling" for the literary element being tested was rated plus; any reason which was extraneous to the literary element being tested was rated zero; and any reason which was contrary to the literary element being tested was rated minus. The answers so given have been scaled. It will be possible from a further analysis of these results to set up with age-grade norm a scale of specimen reasons. These samples are given here to help the reader interpret the results on this criterion.

In the "Selfish Giant" the spoiled version has the giant become selfish again, thus shifting the characterization expected from what the artist started out to present. A plus value was given for this reason for preferring the original "He stayed good forever." A minus value was given to this reason "Told about his selfish cousin." A zero value was given to "longer and nicer."

In "The King of the Golden River" the revisions spoiled plot and character consistency. Preferences for the original as superior should in some way be built on the idea of "truth to human experience." A "plus" value was given for these reasons. "Gluck was finer all the way through." "Gluck should have the Golden River and his brothers should not." "The others don't seem to end right." Zero was given to "Tells how the brothers became stones." "Teaches us to be kind." "It talks about three brothers and a river." Minus value was given to "It was funnier." "Stingy people always have money." "Kind people seldom get any."

The revisions of the "Happy Prince" spoiled the fundamental reason for genuine human sympathy. A plus value was given for these reasons. "He gave away his rubies to somebody who needed them, not to a child who wanted to

play with them." Zero value was given to "Interesting, longer." Minus value was secured by such a reason as "Just a little fun in it." "Told about the boy crying for the moon."

In the revisions of "Sir Patrick Spence" the characteristics of the old ballad form were spoiled. A plus value was given to the reason "It was too bad for such a brave knight to be drowned." A zero value for "Obeyed the King," and a minus value was given for "It is funnier." "It is told in better English."

In the revisions of the letter about Santa Claus, the diction and emotional flavor were spoiled. A plus value was given to "Makes the letter seem so real that Virginia must surely believe in Santa Claus"; zero value to, "Because he said 'thank God' he will live forever"; a minus value to "I liked about tearing open the rattle, it reminded me of myself"; "The child obeyed her father and wrote the letter."

Fifty per cent of the control groups did not give any reason for their preference on the initial test; 25 per cent gave ambiguous, irrelevant or foolish reasons even when they had selected the superior version. In the experimental groups in the initial testing, 40 per cent of the children offered a reason and of these, 15 per cent gave foolish, ambiguous, or irrelevant reasons. In the final testing, 80 per cent of the experimental groups offered reasons for their preference and of these 60 per cent gave a reason which was relevant to the literary element being measured; 10 per cent gave reasons irrelevant to the literary element; 10 per cent gave reasons for preferring the spoiled versions. The greatest single item of improvement was in the ballad "Sir Patrick Spence." After study the children had developed an interest in and appreciation of the ballad form with its characteristics and, therefore, in the retest expressed intelligent preference for the original as the superior version. The individual who on the initial test had liked this version best "because it was so funny" certainly grew in sensitivity when in the retest her reason for preferring it was that "it was so sad that a very brave knight would lose his life for his king." In all cases where the analysis was made there was marked improvement in the

children's ability to recognize the literary element and to express in a superior way their preference for the version which treated this element. It is important to repeat that no "analyzing as such" was part of the experimental factor. This "intelligent preference" was a by-product of reading superior literature and informally discussing it with themselves and with their teachers.

TABLE V

NUMBER OF TITLES READ: (CRITERION 3)

(Titles mean literary wholes, *e. g.*, poems, stories, whole books)

BALTIMORE

Experimental	Control
5420 titles (184 cases)	2069 titles (184 cases)

PHILADELPHIA

691 titles (90 cases)	261 titles (45 cases)
Total—6111 titles (274 cases)	2330 titles (229 cases)

The experimental groups (274 cases) show a gain of 3781 titles over the control (229 cases). Where the number of cases is made the same in each group by dropping 45 of the experimental, the gain of the experimental over the control is 3435 titles.

Criterion 4. Qualitatively—The range of literary types selected, read and enjoyed. Using the Library of Congress classification of juvenile literature, there was secured a range of ten kinds of literary reading; namely, fairy tales; folklore, legends, romance; fables, verses for children; humorous work; miscellaneous stories; historical and geographical tales; biography; science and industry; animal stories. The results in the following table indicate the comparative growth of the experimental and control groups:

TABLE VI.

RANGE OF READING MATERIALS READ

PHILADELPHIA

0%—control read ten kinds
0%—experimental make no gain
50%—control group read 8 kinds—initial range 6 kinds—gain 2
50%—experimental group read 10 kinds—initial range 6 kinds—gain 4
90%—control group read 7 kinds—initial range 5 kinds—gain 2
90%—experimental group read 10 kinds—initial range 4 kinds—gain 6

BALTIMORE UNIT

0%—control read ten kinds
 0%—experimental made no gain
 95%—control read 7 kinds—initial range 4 kinds—gain 3
 95%—experimental read 10 kinds—initial range 4 kinds—gain 6
 50%—control read 9 kinds—initial range 5 kinds, gain 4
 50%—experimental read 10 kinds—initial range 4 kinds—gain 6

Criterion 5. Growth in ability to utilize independently the community agencies for developing appreciation.

TABLE VII

NUMBER BELONGING TO PUBLIC LIBRARY (ATTENDING STORY-HOUR,
 DRAWING BOOKS, HEARING LECTURES RELATED TO
 LITERARY INTERESTS)

PHILADELPHIA

	Final	Initial	Gain
Experimental	96%	45%	51%
Control	82%	40%	42%

BALTIMORE

Experimental	98%	50%	48%
Control	50%	40%	10%

It is significant to note that in the Philadelphia unit, the experimental and control groups were under the same teacher in the same school building, and that she had had to allow the control to participate in the school library which she opened up during the experiment. This explains why the control as well as the experimental made such gains. In Baltimore the experimental and the control groups were not in the same building or under the same teachers, so that no uncontrollable transfer was made.

Criterion 6. Change in personal ranking of reading as an avocational pursuit. (Cf. B. A. I. T. Appendix page 87.)

TABLE VIII

READING AS AN AVOCATIONAL PURSUIT

PHILADELPHIA

	Final	Initial	Gain
Experimental	98%	40%	58%
Control	56%	45%	11%

BALTIMORE

Experimental	100%	56%	44%
Control	60%	41%	19%

CHAPTER V

CONCLUSIONS

The objective evidence presented in Chapter IV—Results—offers a highly satisfactory solution of the problem raised in Chapter I. It is reasonable to conclude:

(1) That literary appreciation can be measured quantitatively and qualitatively.

(2) That appreciation of literature can be developed by the application of the experimental factor.

(3) That the opinions of experts, in the field of education and of literature, as to the nature of literary appreciation and its development are substantiated by the objective evidence gathered under test-controlled situations.

(4) That unsatisfactory environmental factors can be controlled so that appreciation of literature is developed.

(5) That growth in ability to select a superior version is not identical with growth in awareness as to the literary merit which makes it a superior selection.

(6) That analyzing the specific elements constituting appreciation and consciously making these teaching goals will produce growth in their appreciation if adequate materials and activities are provided for the learner.

(7) That growth in appreciation is subtle and gradual but can be stimulated by the use of varied materials having literary merit, *e. g.*, "plot consistency" recurs in the literary materials offered in the several projects analyzed in the experimental factor, but always in a fresh situation that sustains the emotional appeal of this element.

(8) That using the literary appreciation tests as the basis of diagnostic teaching without the pupils' becoming self-conscious of this analysis, produces greater individual gains in literary appreciation than using the test results only for survey purposes.

(9) That given a professional attitude, a "hot interest" in literature, and access to the materials and sources developed

by the author-experimenter, a good teacher can produce growth in literary appreciation.

(10) That it is the obligation of instructors in methods courses in the teaching of children's literature and the makers of courses of study to provide teachers with sources of materials and suggestions, based on experience in teaching, as to ways of presenting these materials so that children will grow in ability to develop appreciation of literature.

(11) The data collected, but not presented in this publication, indicate that the experimental factor is equally potent with junior and senior high school pupils as with those in the elementary school. Units stimulating creative reading and writing have been developed by the author for pupils in all grades from 7 to 12. These will be issued separately for teachers' use.

If it is not irreverent to do so, in concluding the writer will interpolate a part of Johnson's preface to his dictionary.

In this work, when it shall be found that much is omitted, let it not be forgotten that much likewise is performed. . . . It may repress the triumph of malignant criticism to observe that if (completely adequate measurements of literary appreciations) are not here fully displayed, I have only failed in an attempt which no human powers have hitherto completed. . . . I have protracted my work till most of those whom I wished (to convince) have sunk into the grave (of using the experimental factor, viz., the materials and procedures through which literary appreciation can be developed) and success and (a degree) are empty sounds which fill the room while I work alone late into the night: I therefore dismiss it with frigid tranquillity, having little to fear or hope from censure or from praise.

Those who teach literature with the flair of the "passionate few" get as good results as these even though they do not annoy themselves with keeping tedious records.

CHAPTER VI

ADDITIONAL PROBLEMS DISCOVERED FROM DATA

It was with great joy that for several years the author engaged in the adventure of this research only to find at the conclusion of this episode in it that there are many alluring paths ahead that lead to the solution of problems as dynamic as the one solved in this investigation. "Activity leading to further activity" as a criterion of the value of any educative process may be applied to research problems when measuring their value to the persons conducting them. Scored on that point this problem leaves nothing to be desired except the leisure and capital to pursue the research it has opened up. Having discovered it and its corollaries is a contribution in itself.

Several of the problems listed below are answerable through a further analysis of the data. Others will require additional investigation. All are of significance to those who teach literature to boys and girls.

- A. Problems related to the development of appreciation are:
 - 1. Which factor—mental age, chronological age, silent reading comprehension, initial status in literary appreciation, reading as an avocational pursuit, or environmental stimulation to reading is the most potent influence in developing literary appreciation?
 - 2. Which element in the experimental factor stimulated the greatest growth as measured by each criterion set up in this experiment?
 - 3. Was the experimental factor potent enough without other stimulation to establish a "summer reading habit"?
 - 4. What element or elements in literary appreciation are only attained through direct instruction?
 - 5. What transfer, if any, is there from literary appreciation to creative writing?
- B. Measurement of literary appreciation:
 - 1. What are the age-grade norms on the Broening Literary Appreciation Tests?
 - 2. What increments of growth are possible at each grade level, age level or whatever has been discovered as the potent base for differentiation?
 - 3. What is the comparative growth in literary appreciation when the results on the initial test are used as the basis of diagnostic teaching and when they are used only for survey purposes?
 - 4. When can silent reading be used in testing and give as good an index of literary appreciation as the oral method used in this experiment?
 - 5. What correlation exists between ability to recognize a superior version and awareness of the literary element which makes it a superior selection?

APPENDIX

APPENDIX

I. BIBLIOGRAPHY

1928 and 1929 publications are listed here because they corroborate the theories and evidence in this study and bring the bibliography up to date.

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II. TESTS USED IN THIS INVESTIGATION

I. BROENING AVOCATIONAL INTEREST TESTS

(B. A. I. T.)

(A questionnaire which discovers the child's emotional and
 sociological level)

DIRECTIONS TO THE TEACHER-EXAMINER

Please have the papers given out blank side up. When all children
 are supplied, have them turn over the paper and read silently while
 you read aloud. Read only one question at a time. Allow as much

time for answering as the children seem to need. Then read the next question, etc. *After all questions are answered*, have the children write their name, grade, school, and room at the bottom of the page. (This is important in order to get confidential answers.)

The questionnaires are to be given on two consecutive days; I given first, II given on the following day. It has taken approximately 25 minutes for each questionnaire.

The most important thing is not to worry the children. Have them feel that this is a bit of confidential information that will help you to give them interesting things to do in school.

The following are the only explanations that were needed where the questionnaires have already been used:

I no. 6—Tell the children it does not matter if they read the magazines or not; what might they read if they wanted.

I no. 20-21—Do not write the teacher's name.

I no. 25—"If you do not know the exact title, write something about the story which will help me to find it."

I no. 26—"Activities" mean "things you do."

It is not desirable to use these explanations unless your children need them.

The questions are deliberately "mixed up" so that the children will not get a cue and *try to answer what they think adults want them to*.

From the questionnaires the examiner will discover:

I

- (a) If "reading" is among the child's first four avocational interests.
- (b) If the child is responding to neighborhood stimuli to reading (Q. 1, 2, 3, 4, 5)
- (c) How much stimulation to "reading for pleasure" there is in home (Q. 6)
- (d) What distractions to reading the home and neighborhood offer (Q. 1, 7, 8, 14, 15)
- (e) Some of the child's avocational interests, other than reading (Q. 8, 9, 10, 11, 12, 16, 26). This information can be used to build up reading interests.
- (f) The child's appreciation of human values (Q. 20, 21, 22, 23)
- (g) Something about the child's educational preferences (Q. 13, 18, 19)
- (h) Some indication as to the effectiveness of his memory of reading experiences (Q. 24, 25, 26)

II

- (a) Something concerning the economic status of the family (Q. 3-5)
- (b) The approved amusements of the family (Q. 1, 2, 6-10)
- (c) The carry-over into the child's ideals of literary characters (Q. 14, 15). (Only an approximate check on the carry-over)
- (d) The beginning of vocational interests (Q. 11, 12, 13, 14)

I

Your answers will help me to give you things to read and to do that you will like very much. Please write your answers as truly as you can. 1. What four things do you do when you want to have a very good time? 2. Do you belong to the Public Library? Do you belong to any other library? If so, what? 3. Do you draw books from the Public Library? Do you read in the Public Library? 4. Do you attend the story-telling hour at the Public Library? If so, what

story did you like very much? 5. Do you attend any lectures at the Public Library? If so, which one did you enjoy very much? 6. What magazines do you have the opportunity to read at home? 7. Do you belong to any clubs or societies outside of school? If so, what? 8. Have you a victrola in your home? Have you a piano in your home? Have you a piano-player in your home? What records, rolls, or pieces do you like best? Have you a radio-set in your home? 9. What games do you like *to play*? 10. What games do you like *to watch*? 11. What do you do on one-session days? (or half-holidays)? 12. What do you do on Saturday? What do you do on Sunday? What do you do in the evenings? 13. Would you rather study in school or at home? Why? 14. Do you do any jobs for which you receive money? 15. Do you do any work at home? 16. Which is your favorite park in this city? Why do you especially like this one? 17. What do you do with your time in summer? 18. What lesson or study that you had last year did you like best? 19. What lesson or study that you had last year did you like least? 20. What that any teacher did, did you like? 21. What that any teacher did, did you dislike? 22. What do you like about a child with whom you play? 23. What makes a hero? Do you know any, living or dead? Who? 24. What kinds of stories do you like to read? 25. Name four stories or poems that you read during the last year that you like very, very much. 26. What activities that you have in school do you like best?

II

Your frank answers will help us in arranging our entertainments for you at this school. Please answer as truly as you can. 1. Do you have much company at your home? 2. Does your mother let other children come in to play with you? If so, what do you like to do? 3. Does your father work? At what? 4. Does your mother work? At home? Outside of home? 5. Have you older brothers? Have you older sisters? If so, do they go to school? Do they go to work? 6. What can your parents do after supper to amuse themselves? What do they usually do? 7. Do they belong to any club or organizations like the Odd Fellows or Parents-Teachers Association? If so, what? 8. Does your church have social evenings like festivals, smokers, or such things for the grown people? If so, do your parents attend? 9. Do your parents go to the movies? If so, what kind of pictures do they like very much? 10. If they have time to read, what books, magazines, or papers do your parents like to read? 11. What do your father and mother want you to be when you grow up? 12. What do you want to be when you grow up? 13. What are you doing to help yourself become that? 14. What three things have you wished for in the last year? 15. What person in any story you have read, would you like most to change places with? Why? For how long?

2. BROENING LITERARY APPRECIATION TESTS

The revisions of the stories devised by the author throw into relief the literary merit of the original according to the following plan:

Plot consistency was spoiled in the revisions of the "King of the Golden River," "The Selfish Giant," and "Robin Hood."

Consistency in characterization was spoiled in the revisions of the "King of the Golden River," "Robin Hood," and "The Selfish Giant."

Poetic justice or "truth to human experience" was violated in the revision of "The King of the Golden River."

For a basis of true emotion in "The Happy Prince" was substituted an inadequate stimulus for sympathy and pathos.

"Sentiment" was spoiled in one revision; "Imagery" in the other revision of the letter about Santa Claus.

The characteristics of the old ballad were lost in the revisions of "Sir Patrick Spence": (1) a modernized less effective verse revision. (2) a non-rhythmical, non-image suggesting prose story.

The sections of Abbott and Trabue's Tests which have been retained give the original and three versions of it: a "sentimental," a "prosaic" and a "metrical."

REMARKS BY THE TEACHER TO CLASS ON FIRST DAY SHE READS

Children, I've always been interested in finding out what stories children like, so that when I want to read to them I'll know ahead of time that the story will interest them. You can help me by listening attentively to the stories I read and then recording which one you like best.

Each time I shall read you a group of stories that are almost alike except for a slight difference. Only those children who stay awake and listen well, will notice the difference and be able to help me find out which story children like best.

The story in any group that I read first, we shall call A; the one I read second, B; the one I read third, C; fourth, D.

A convenient way to make a record of the one you like best will be as follows:

Child's name, grade

Date

Name of the story

A

B

D

D

Why

(the teacher will illustrate this plan on the blackboard)

If you like A "Best" you will write "Best" after A.

If you like B "Best" you will write "Best" after B, etc.

Then if you know why you like it best, you will please write your reason on the paper.

To the teacher:

Allow the children a minute or two to write their reasons. If, however, they do not seem to know why they prefer the one they do, do not press them to find a reason.

Whenever two stories are read at one sitting, of course, it will not be necessary to have children prepare separate papers.—Below one statement of preference have them write title of second story and under that A, B, C, etc.

After they finish, please collect the papers and send them to your Principal.

If on the first day of "retesting" with these same stories the children register an "I know them" attitude, tell them you are sure some of the children do know the stories. But what you want to find out beyond doubt, is which one, A, B, C, or D of the stories they like best of all and why they like it best. Therefore, it will be very necessary that each child listens carefully even to the stories he knows, in order to be very sure he writes *Best* besides the one he really does like best.

These stories might be read during the opening exercise period if your teachers are willing to take 5 to 10 minutes extra for the longer stories. The order of the stories has been varied on purpose so that

no one story would have any particular advantage. Please persuade the teachers that it is very desirable to let children feel that whatever they personally like best is the right answer for them.

SCHEDULE FOR READING THE STORIES. BALTIMORE UNIT

EXPERIMENTAL

	Class IV	Class V	Class VI
1st day	Santa Claus	King of Golden R.	Selfish Giant
2nd day	Selfish Giant	Santa Claus	King of Golden R.
3rd day	King of Golden R.	Selfish Giant	Santa Claus
4th day	Sir Patrick Spence	Lobo	Robin Hood
5th day	Robin Hood	Sir Patrick Spence	Lobo
6th day	Verses: A. & T. Test	Robin Hood	Sir Patrick Spence
7th day	Lobo	Verses: A. & T. Test	Happy Prince
8th day	Happy Prince	King of Golden R.	Verses: A. & T. Test

CONTROL

	Class IV	Class V	Class VI
1st day	Robin Hood	Lobo	Selfish Giant
2nd day	Lobo	Robin Hood	Happy Prince
3rd day	Santa Claus	Verses: A. & T. Test	King of Golden R.
4th day	Verses: A. & T. Test	Sir Patrick Spence	Verses: A. & T. Test
5th day	Sir Patrick Spence	Santa Claus	Santa Claus
6th day	Happy Prince	Selfish Giant	Sir Patrick Spence
7th day	Selfish Giant	King of Golden R.	Robin Hood
8th day	King of Golden R.	Happy Prince	Lobo

SCHEDULE FOR READING THE STORIES. PHILADELPHIA UNIT

	Class IV	Class V	Class VI
1st day	Happy Prince	Selfish Giant	King of Golden R.
2nd day	King of Golden R.	Happy Prince	Selfish Giant
3rd day	Selfish Giant	King of Golden R.	Happy Prince
4th day	Santa Claus	Verses: A. & T. Test	Sir Patrick Spence
5th day	Sir Patrick Spence	Santa Claus	Verses: A. & T. Test
6th day	Verses: A. & T. Test	Sir Patrick Spence	Santa Claus
7th day	Lobo	Robin Hood	Lobo
8th day	Robin Hood	Lobo	Robin Hood

"THE KING OF THE GOLDEN RIVER"

The teacher tells the story up to the point where Gluck climbs the hill to try his fortune. Then she will *read* the conclusion (Part V) as Ruskin wrote it.

Tell the children that the story has been written with two other endings, and that you want them to decide *which* of the *three ways* they like best. The teacher will read the revised conclusions without comment. Then let them write their preference.

Name	Grade	Date
------	-------	------

King of the Golden River

A.

B.

C.

Why:

To the Teacher:

Please read the stories in the order indicated: A, B, C.

A—RUSKIN'S KING OF THE GOLDEN RIVER

When Gluck found that Schwartz did not come back, he was very sorry and did not know what to do. He had no money, so he was obliged to go and hire himself again to the goldsmith, who worked him very hard and gave him very little money. After a month or two, Gluck grew tired and made up his mind to go and try his fortune on the Golden River. "The little king looked very kind," thought he. "I don't think he will turn me into a black stone." So he went to the priest, and the priest gave him some holy water as soon as he asked for it. Then Gluck took some bread in his basket and the bottle of water, and set off very early for the mountains.

If the glacier had occasioned a great deal of fatigue to his brothers, it was twenty times worse for him, who was neither so strong nor so practised on the mountains. He had several bad falls, lost his basket and bread, and was very much frightened at the strange noises under the ice. After he had crossed over, he lay a long time to rest on the grass, and began to climb the hill just in the hottest part of the day. After he had climbed for an hour, he became dreadfully thirsty and was going to drink as his brothers had done, when he saw an old man coming down the path above him, looking very feeble and leaning on a staff; "give me some of that water." Then Gluck looked at him, and when he saw that he was pale and weary he gave him the water: "Only pray, don't drink it all," said Gluck. But the old man drank a good deal, and gave him back the bottle two-thirds empty. Then he bade him good speed, and Gluck went on again merrily. The path became easier to his feet, and two or three blades of grass appeared upon it; some grasshoppers began singing on the bank beside it, and Gluck thought he had never heard such merry singing.

Then he went on for another hour, and the thirst increased on him so that he thought he should be forced to drink. But as he raised the flask, he saw a little child lying panting by the roadside, and it cried out piteously for water. Gluck struggled with himself and determined to bear the thirst a little longer; and he put the bottle to the child's lips and it drank all but a few drops. Having done this, it smiled on him, and got up, and ran down the hill; and Gluck looked after it till it became as small as a little star. He then turned and began climbing again. And behold there were all kinds of sweet flowers growing on the rocks, bright green moss, with pale pink starry flowers, and soft belled gentians more blue than the sky at its deepest, and pure white, transparent lilies. Crimson and purple butterflies darted hither and thither, and the sky sent down such pure light that Gluck had never felt so happy in his life.

Yet after he had climbed for another hour, his thirst became intolerable again; and when he looked at his bottle, he saw that there were only five or six drops left in it, and he could not venture to drink. But just as he was hanging the flask to his belt again, he saw a little dog lying on the rocks, gasping for breath—precisely as Hans had seen it on the day of his ascent. Gluck stopped and looked at it, and then at the Golden River, not five hundred yards above him; and he thought of the dwarf's words, "That no one could succeed except in his first attempt." He tried to pass the dog, but it whined piteously, and he stopped again. "Poor beastie," said Gluck, "it'll be dead when I come down again, if I don't help it." Then he looked closer and closer at it, and its eye turned on him so mournfully that he could not stand it. "Confound the king and his gold

too," said Gluck; and he opened the flask and poured all the water into the dog's mouth.

The dog sprang up and stood on its hind legs. Its tail disappeared, its ears became long, longer, silky, golden; its nose became very red, its eyes became very twinkling; in three seconds the dog was gone, and before Gluck stood his old acquaintance the King of the Golden River.

"Thank you," said the monarch; "but don't be frightened, it's all right"; for Gluck showed manifest symptoms of consternation for this unlooked-for reply to his last observation. "Why didn't you come before," continued the dwarf, "instead of sending me those rascally brothers of yours, for me to have the trouble of turning into stones? Very hard stones they make too."

"Oh dear me!" said Gluck, "have you really been so cruel?"

"Cruel!" said the dwarf; "they poured unholy water into my stream: do you suppose I'm going to allow that?"

"Why," said Gluck, "I am sure, sir—your Majesty, I mean—they got the water out of the church font."

"Very probably," replied the dwarf; "but," and his countenance grew stern as he spoke, "the water which has been refused to the cry of the weary and dying is unholy, though it had been blessed by every saint in heaven; and the water which is found in the vessel of mercy is holy, though it had been defiled with corpses."

So saying, the dwarf stooped and plucked a lily that grew at his feet. On its white leaves there hung three drops of clear dew. And the dwarf shook them into the flask which Gluck held in his hand. "Cast these into the river," he said, "and descend on the other side of the mountains into the Treasure Valley. And so good speed."

As he spoke the figure of the dwarf became indistinct. The playing colors of his robe formed themselves into a prismatic mist of dewy light; he stood for an instant veiled with them as with the belt of a broad rainbow. The colors grew faint, the mist rose into the air the monarch had evaporated.

And Gluck climbed to the brink of the Golden River; its waves were as clear as crystal and as brilliant as the sun. When he cast the three drops of dew into the stream, there opened where they fell a small circular whirlpool, into which the waters descended with a musical noise.

Gluck stood watching it for some time, very much disappointed, because not only the river was not turned into gold, but its waters seemed much diminished in quantity. Yet he obeyed his friend the dwarf and descended the other side of the mountains toward the Treasure Valley; and, as he went, he thought he heard the noise of water working its way under the ground. Now, when he came in sight of the Treasure Valley, behold, a river, like the Golden River, was springing from a new cleft of the rocks above it and was flowing in innumerable streams among the dry heaps of red sand.

As Gluck gazed, fresh grass sprang beside the new streams, and creeping plants grew and climbed among the moistening soil. Young flowers opened suddenly along the river sides, as stars leap out when twilight is deepening, and thickets of myrtle and tendrils of vine cast lengthening shadows over the valley as they grew. And thus the Treasure Valley became a garden again, and the inheritance which had been lost by cruelty was regained by love.

And Gluck went and dwelt in the valley, and the poor were never driven from his door; so that his barns became full of corn, and his house of treasure. For him the river had, according to the dwarf's promise, become a River of Gold.

And to this day the inhabitants of the valley point out the place where the three drops of holy dew were cast into the stream and trace the course of the Golden River under the ground, until it emerges in the Treasure Valley. And at the top of the cataract of the Golden River are still to be seen two BLACK STONES, round which the waters howl mournfully every day at sunset; and these stones are still called by the people of the valley

THE BLACK BROTHERS

B—REVISION OF CONCLUSION OF "KING OF THE GOLDEN RIVER"

Early the next morning, Hans sallied forth on his quest. He put the holy water in a strong flask which he slung over his shoulder along with the rest of his provisions.

He climbed the first hill easily, but beyond this was a glacier—very treacherous and difficult. He finally surmounted these difficulties and pressed on.

The next barrier was a group of bare, red rocks. The heat was terrific. Hans opened his flask to drink, when he saw a little dog dying of thirst. He spurned it with his foot, drank, and hurried on.

Next he came to a nearly lifeless child, who begged water as he drank, but Hans spurned it also and pressed on.

The way became terrible and darkness fell. Hans became frightened. Once again he drank, and this time a gray-haired old man cried out, but Hans again refused. Shuddering, he climbed to the top of the rocks and hurled the bottle into the roaring stream. Suddenly a giddiness attacked him—he staggered and fell—and the waters rushed over The Black Stone.

When Hans did not return, Gluck became worried and went and told Schwartz. Schwartz was delighted. Gluck managed to pay his brother's fine and Schwartz started out with some holy water procured from a bad priest.

As he climbed the mountains, he saw the child, but Schwartz spurned it. Then he met the old man, but passed on without giving him a drop of water. Then he thought he saw Hans lying exhausted in the path, crying for water. Schwartz laughed and passed on.

Presently he became terrified at the darkness, but rushed on. And as he threw the flask into the stream, he fell down the rocks, and the waters closed over The Two Black Stones.

Then Gluck decided to set out. So he got some holy water and went off to the mountains. His difficulties were many, but he passed on. When he came to the old man he gave him some water and the path seemed easier. Then he found the child and gave it to drink, and the child smiled at Gluck and he felt happier than ever. Then he came to the dog and poured his last drops down the animal's throat. And the little dog sprang up and he was changed into the King of the Golden River. And the King gave Gluck a lily on whose petals were three dew-drops which he cast into the river.

And the valley became fertile again, but Gluck did not remain good. He loved money more than his brothers and gave to no one—not even a crust. And the townsfolk said,

"All three were Black Brothers, but Gluck is the blackest because he once was the whitest of all three."

C—REVISION II OF THE CONCLUSION OF "KING OF THE GOLDEN RIVER"

Hans and Schwartz started out merrily the next morning with their provisions. Each, in addition, had a bottle of stolen holy water

slung over his shoulder. They climbed the hill very gayly, but were much surprised when they discovered an unknown glacier, which they crossed with great difficulty. Presently they came to a ridge of bare, red rocks, across which they started very painfully. Thirst assailed them at every step.

Just as Hans was about to drink, he stumbled across a little dog, stretched out, nearly dead from thirst. Schwartz laughed and passed on and Hans did likewise, taking a generous draught from his bottle as he went on. After some miles of painful traveling, they came across a child lying in the road fainting. "Water" it cried, but the brothers strode across its prostrate body and passed on laughing.

They had almost reached the summit when an old man crawled into their path and begged a drink. But the brothers kicked him and passed on.

And presently they came to the summit of the cataract. Suddenly a little man appeared before them and said:

"I am the King of the Golden River. It shall flow into your valley and make it more fertile than ever before. For the attainment of wealth comes through hardness of heart, which you have used well; it serves better than any holy water."

Then the King waved his hand and disappeared into the mist.

Hans and Schwartz were much pleased. "Let us hasten to the valley," they said, "and divide our water." As they said this they saw a new road leading down into the valley, close by the cataract, down which they hastened.

When his brothers did not return, Gluck became very worried and resolved to search for them. So he procured some holy water from the priest and sallied forth. He had great difficulty on the hill and the glacier, but when he came to the bare, red rocks he nearly gave up. His thirst became intense. Just as he was about to drink, the old man appeared, faint with thirst.

Gluck was a kind-hearted little soul, so gave the old man some of his precious water. A little further on he stumbled over the prostrate child. He could not pass it so cruelly, so he stopped and gave it some water also. A few steps on, he saw the poor little dog dying of thirst, and he poured his last drops down the creature's throat.

The dog sprang upon its hind legs and lo and behold! it was Gluck's friend, the King of the Golden River. He looked at Gluck mournfully, however, and said:

"Poor Gluck, you have failed. Your heart is too kind. Only those who oppress the weak can attain riches. Your brothers returned to the valley by another way and are now dividing their wealth. There is none for you. Come with me."

So Gluck and the King went into the mist and were never seen again. But Hans and Schwartz lived long in the valley, getting richer and richer until they died.

A LETTER ABOUT SANTA CLAUS

The teacher to class:

I suppose all of you have had somebody ask you the question, "Do you believe in Santa Claus? or Is there a Santa Claus?"

A little girl, eight years old, was worrying all her playmates with this question. She also asked and asked her father. He told her to write to the editor of the *New York Sun*; if she saw it in the *Sun*, it would be true. She wrote a letter, and these are the three answers she got.

Which you do like best, Why?
Have the children arrange their papers thus:

Name

Grade

Date

Santa Claus

A.

B.

C.

Why:

To the Teacher:

Please read the selections in the order indicated: A, B, C.

A. THE ORIGINAL

Yes, Virginia, there is a Santa Claus. He exists as certainly as love and generosity and devotion exist.

Not believe in Santa Claus! You might as well not believe in fairies! You might get your papa to hire men to watch in all the chimneys on Christmas Eve to catch Santa Claus, but even if they did not see Santa Claus coming down, what would that prove? Nobody ever sees Santa Claus, but that is no sign that there is no Santa Claus. The most real things in the world are those that neither children nor men can see. Did you ever see fairies dancing on the lawn? Of course not, but that's no proof that they are not there. Nobody can conceive or imagine all the wonders there are, unseen and unseeable, in the world.

You tear apart the baby's rattle and see what makes the noise inside, but there is a veil covering the unseen world which not the strongest man, nor even the united strength of all the strongest men that ever lived, could tear apart. Only faith, fancy, poetry, love, romance, can push aside the curtain and view the picture of the supernal beauty and glory beyond. Is it all real? Ah, Virginia, in all this world there is nothing else real and abiding.

No Santa Claus! Thank God, he lives, and he lives forever! A thousand years from now, Virginia, nay, ten times ten thousand years from now, he will continue to make glad the heart of childhood.

THE EDITOR (Original),

EDITOR NEW YORK SUN, 1897.

B. REVISION I

DEAR VIRGINIA: Yes, there is a Santa Claus. Not a real, flesh and blood Santa Claus, as you have been taught to believe, but a spiritual one. Just as there are fairies, and love and kindness in the world, there is a Santa Claus. All the biggest, the most important things of life are invisible. Santa Claus is invisible, but he is here. He is always here. Not only at Christmas time, but all the year round, his spirit is with us. And if we try to always live up to the spirit expressed in the two words "Santa Claus," we will also live up to the best of civilization. As surely as we live, there is a Santa Claus.

THE EDITOR.

C. REVISION II

DEAR VIRGINIA: Absolutely, Virginia, Santa Claus exists without the shadow of a doubt. If he were not true, then our miserable world would be stript bare of those glorious qualities of spotless truth, supernal beauty, and sterling devotion—indeed all that makes life in this mortal sphere of toil and strife worth living.

If we don't believe in Santa Claus, then we poor, blind mortals cannot ever hope to reach those marvellous treasures of romance and fancy and adventure that lie hidden beyond the mysterious veil which conceals the wonderful land of Make-Believe from the humdrum of our everyday life.

Santa Claus is real. He is so real that multitudes of people all over this broad universe have believed in him and will continue to believe in him as long as there are Christmases for the children of men.

EDITOR.

"THE HAPPY PRINCE"

The teacher tells the children she is going to read them three stories about a happy Prince and will ask them, when she finishes reading, to write BEST beside A, B, or C, according to the way they feel about the stories.

Illustrate on the blackboard:

Name	Grade	Date
<i>Happy Prince</i>		
A.		
B.		
C.		
Why:		
To the Teacher:		

Please read the stories in the order indicated—A, B, C.

A—"THE HAPPY PRINCE"—OSCAR WILDE

High above the city, on a tall column, stood the statue of the Happy Prince. He was gilded all over with thin leaves of fine gold, for eyes he had two bright sapphires, and a large red ruby glowed in his sword-hilt.

He was very much admired indeed. "He is as beautiful as a weathercock," remarked one of the Town Councillors who wished to gain a reputation for having artistic tastes; "only not quite so useful," he added, fearing lest people should think him impractical, which he really was not.

"Why can't you be like the Happy Prince?" asked a sensible mother of her little boy who was crying for the moon. "The Happy Prince never dreams of crying for anything."

"I am glad there is some one in the world who is quite happy," muttered a disappointed man as he gazed at the wonderful statue.

"He looks just like an angel," said the Charity Children as they came out of the cathedral in their bright scarlet cloaks, and their clean white pinafores.

"How do you know?" said the Mathematical Master, "you have never seen one."

"Ah! but we have, in our dreams," answered the children; and the Mathematical Master frowned and looked very severe, for he did not approve of children dreaming.

One night there flew over the city a little Swallow. His friends had gone away to Egypt six weeks before, but he had stayed behind.

All day long he flew, and at night-time he arrived at the city. "Where shall I put up?" he said; "I hope the town has made preparations."

Then he saw the statue on the tall column. "I will put up there," he cried; "It is a fine position with plenty of fresh air." So he alighted just between the feet of the Happy Prince.

"I have a golden bedroom," he said softly to himself as he looked around, and he prepared to go to sleep; but just as he was putting his head under his wing a large drop of water fell on him. "What a curious thing!" he cried, "there is not a single cloud in the sky, the stars are quite clear and bright, and yet it is raining. The Reed used to like the rain, but that was merely her selfishness."

Then another drop fell.

"What is the use of a statue if it cannot keep the rain off?" he said; "I must look for a chimney-pot," and he determined to fly away.

But before he had opened his wings, a third drop fell, and he looked up, and saw—Ah! what did he see?

(Pause here, your pupils may answer.)

The eyes of the Happy Prince were filled with tears, and tears were running down his golden cheeks. His face was so beautiful in the moonlight that the little Swallow was filled with pity.

"Who are you?" he said.

"I am the Happy Prince."

"Why are you weeping then?" asked the Swallow; "you have quite drenched me."

"When I was alive and had a human heart," answered the statue, "I did not know what tears were, for I lived in the Palace of Sans-Souci, where sorrow is not allowed to enter. In the daytime I played with my companions in the garden, and in the evening I led the dance in the Great Hall. Round the garden ran a very lofty wall, but I never cared to ask what lay beyond it, everything about me was so beautiful. My courtiers called me the Happy Prince, and happy indeed I was, if pleasure be happiness. So I lived, and so I died. And now that I am dead they have set me up here so high that I can see all the ugliness and all the misery of my city, and though my heart is made of lead yet I cannot choose but weep."

"Far away," continued the statue in a low musical voice, "Far away in a little street there is a poor house. One of the windows is open, and through it I can see a woman seated at the table. Her face is thin and worn, and she has coarse, red hands, all pricked by the needle, for she is a seamstress. She is embroidering passion-flowers on a satin gown for the loveliest of the Queen's maid-of-honor to wear at the next court ball. In a bed in the corner of the room her little boy is lying ill. He has a fever, and is asking for oranges. His mother has nothing to give him but river water, so he is crying. Swallow, Swallow, little Swallow, will you not bring her the ruby out of my swordhilt. My feet are fastened to this pedestal and I can not move."

"I am waited for in Egypt," said the Swallow. "My friends are flying up and down the Nile, and talking to the large lotus-flowers. Soon they will go to sleep in the tomb of the great King."

"Swallow, Swallow, little Swallow," said the Prince, "Will you not stay with me for one night, and be my messenger? The boy is so thirsty and the mother so sad."

"I don't think I like boys," answered the Swallow. "Last summer, when I was staying on the river, there were two rude boys, the Miller's sons, who were always throwing stones at me. They never hit me, of course; we swallows fly far too well for that, and besides, I come of a family famous for its agility but still, it was a mark of disrespect.

But the Happy Prince looked so sad that the little Swallow was sorry. "It is very cold here," he said; "But I will stay with you for one night, and be your messenger."

"Thank you, little Swallow," said the Prince.

So the Swallow picked out the great ruby from the Prince's sword, and flew away with it in his beak over the roofs of the town.

He passed by the cathedral tower, where the white marble angels were sculptured. He passed by the palace and heard the sound of dancing.

He passed over the river, and saw the lanterns hanging to the masts of the ships. At last he came to the poor house and looked in. The boy was tossing feverishly on his bed, and the mother had fallen asleep, she was so tired. In he hopped, and laid the great ruby on the table beside the woman's thimble. Then he flew gently round the bed, fanning the boy's forehead with his wings. "How cool I feel," said the boy, "I must be getting better"; and he sank into a delicious slumber.

Then the Swallow flew back to the Happy Prince, and told him what he had done. "It is curious," he remarked, "but I feel quite warm now, although it is so cold."

When day broke he flew down to the river and had a bath.

"Tonight I go to Egypt," said the Swallow and he was in high spirits at the prospect. He visited all the public monuments, and sat a long time on top of the Church Steeple. Wherever he went Sparrows chirruped, and said to each other, "What a distinguished stranger!" so he enjoyed himself very much.

When the moon rose he flew back to the Happy Prince. "Have you any commissions for Egypt," he cried; "I am just starting."

"Swallow, Swallow, little Swallow," said the Prince, "will you not stay with me one night longer?"

"I am waited for in Egypt," answered the Swallow. "Tomorrow my friends will fly up to the second Cataract."

"Swallow, Swallow, little Swallow," said the Prince, "far away across the city I see a young man in a garret. He is leaning over a desk covered with papers, and in a tumbler by his side there is a bunch of withered violets. His hair is brown and crisp, and his lips are red as a pomegranate, and he has large dreamy eyes. He is trying to finish a play for the Director of the Theatre, but he is too cold to write any more. There is no fire in the grate, and hunger has made him faint."

"I will wait with you one night longer," said the Swallow, who really had a good heart. "Shall I take him another ruby?"

"Alas! I have no ruby now," said the Prince; "my eyes are all that I have left. They are made of rare sapphires, which were brought out of India a thousand years ago. Pluck out one of them and take it to him. He will sell it to the jeweler, and buy food and firewood, and finish his play."

"Dear Prince," said the Swallow, "I can not do that," and he began to weep.

"Swallow, Swallow, little Swallow," said the Prince, "do as I command you."

So the Swallow plucked out the Prince's eye, and flew away to the student's garret. It was easy enough to get in, as there was a hole in the roof. Through this he darted, and came into the room. The young man had his head buried in his hands, so he did not hear the flutter of the bird's wings, and when he looked up he found the beautiful sapphire lying on the withered violets.

"I am beginning to be appreciated," he cried; "this is from some great admirer. Now I can finish my play," and he looked quite happy.

The next day the Swallow flew down to the harbour. He sat on the mast of a large vessel and watched the sailors hauling big chests out of the hold with ropes. "Heave a-hoy!" they shouted as each chest came up. "I am going to Egypt!" cried the Swallow, but nobody minded, and when the moon rose he flew back to the Happy Prince.

"I am come to bid you good-bye," he cried.

"Swallow, Swallow, little Swallow," cried the Prince, "will you not stay with me one night longer?"

"It is winter," answered the Swallow, "and the chill snow will soon be here. In Egypt the sun is warm on the green palm trees and the crocodiles lie in the sun and look lazily about them."

"In the square below," said the Happy Prince, "there stands a little match-girl. She has let her matches fall in the gutter, and they are all spoiled. Her father will beat her if she does not bring home some money, and she is crying. She has no shoes or stockings, and her little head is bare. Pluck out my other eye, and give it to her, and her father will not beat her."

"I will stay with you one night longer," said the Swallow, "but I can not pluck out your eye. You would be quite blind then."

"Swallow, Swallow, little Swallow," said the Prince, "do as I command you."

So he plucked out the Prince's other eye, and darted down with it. He swooped past the match-girl, and slipped the jewel into the palm of her hand. "What a lovely bit of glass," cried the little girl; and she ran home, laughing.

Then the Swallow came back to the Prince. "You are blind now," he said, "So I will stay with you always."

"No, little Swallow," said the poor Prince, "You must go to Egypt."

"I will stay with you always," said the Swallow and he slept at the Prince's feet.

All the next day he sat on the Prince's shoulder and told him stories of what he had seen in strange lands.

"Dear little Swallow," said the Prince, "You tell me marvelous things, but more marvelous than anything is the suffering of men and of women. There is no Mystery so great as Misery. Fly over my city, little Swallow, and tell me what you see there."

So the Swallow flew over the great city, and saw the rich making merry in their beautiful houses, while the beggars were sitting at the gates. He flew into dark lanes, and saw the white faces of starving children looking out listlessly at the black streets. Under the archway of a bridge two little boys were lying in one another's arms to try and keep themselves warm. "How hungry we are!" they said. "You must not lie here," shouted the watchman, and they wandered out into the rain.

Then he flew back and told the Prince what he had seen.

"I am covered with fine gold," said the Prince, "You must take it off leaf by leaf, and give it to my poor; the living always think that gold can make them happy."

Leaf after leaf of the fine gold the Swallow picked off, till the Happy Prince looked quite dull and grey. Leaf after leaf of the fine gold he brought to the poor, and the children's faces grew rosier, and they laughed and played games in the street. "We have bread now!" they cried.

Then the snow came, and after the snow came the frost. The streets looked as if they were made of silver, they were so bright and glistening; long icicles like crystal daggers hung down from the eaves of the houses, everybody went about in furs, and the little boys wore scarlet caps and skated on the ice.

The poor little Swallow grew colder and colder, but he would not leave the Prince, he loved him too well. He picked up crumbs outside the baker's door when the baker was not looking, and tried to keep himself warm by flapping his wings.

But at last he knew that he was going to die. He had just strength to fly up to the Prince's shoulder once more. "Good-bye, dear Prince!" he murmured, "Will you let me kiss your hand?"

"I am glad that you are going to Egypt at last, little Swallow," said the Prince. "You have stayed too long here; but you must kiss me on the lips, for I love you."

"It is not to Egypt that I am going," said the Swallow. "I am going to the House of Death. Death is the brother of sleep, is he not?"

And he kissed the Happy Prince on the lips, and fell down dead at his feet.

At that moment a curious crack sounded inside the statue as if something had broken. The fact is that the leaden heart had snapped right in two. It was certainly a dreadfully hard frost.

Early the next morning the Mayor was walking in the Square below in company with the Town Councillors. As they passed the column he looked up at the statue: "Dear me! how shabby the Happy Prince looks!" he said.

"How shabby indeed!" cried the Town Councillors, who always agreed with the Mayor, and they went up to look at it.

"Little better than a beggar," said the Town Councillors.

"And here is actually a dead bird at his feet!" continued the Mayor. "We must issue a proclamation that birds are not to be allowed to die here." And the Town Clerk made a note of the suggestion.

So they pulled down the statue of the Happy Prince. "As he is no longer beautiful he is no longer useful," said the Art Professor at the University.

Then they melted the statue in a furnace and the Mayor held a meeting of the Corporation to decide what was to be done with the metal. "We must have another statue, of course," he said, "and it shall be a statue of myself."

"Of myself," said each of the Town Councillors, and they quarreled. When I last heard of them they were quarreling still.

"What a strange thing!" said the overseer of the workmen at the foundry. "This broken lead heart will not melt in the furnace. We must throw it away." So they threw it on a dust-heap where the dead swallow was also lying.

"Bring me the two most precious things in the city," said God to one of His Angels"; and the Angels brought Him the leaden heart and dead bird.

"You have rightly chosen," said God, "for in My garden of Paradise this little bird shall sing forevermore, and in My city of gold the Happy Prince shall praise Me." (Courtesy of Frederick A. Stokes Company.)

B—"THE HAPPY PRINCE"

High above the city streets stood the statue of the Happy Prince. The people of the city, and the Mayor and Town Councillors, were very proud of this statue, with its sapphire eyes and gold leaf clothing and the brilliant array of rubies in its sword-hilt.

The children in the streets used to look up at the Prince and smile because he was so gay.

One night late in the fall, a little Swallow, left behind by his mate on her way to Egypt sought shelter at the foot of the statue.

As he nestled in his strong-hold, he saw tears in the sapphire eyes. "Why do you weep?" he asked, "I thought you were the Happy Prince."

"In my life I was happy, but now when I look over the city and see how many people are unhappy, I weep."

"I see a little girl; she cannot be happy unless she has a ruby, and no one around her knows how to get her such a jewel. Little bird, take this ruby from my sword-hilt and give it to her, so that she may be happy again."

And the swallow took the ruby and flew to the child's home and laid it on her pillow.

And the next day, when the swallow would have gone, the Prince asked him to stay one night more. And again he wept; this time because a young author could not sell his book unless he had money to buy himself some clothes to market his wares.

And the Prince said, "Pluck out one of my eyes, so that the young man may have money to sell his book." And the bird wept, but did as he was bid.

And the next night the Prince gave his other eye to a little boy who prayed for a single jewel for his mother.

Then the Swallow could not go to Egypt, because the poor blind Prince needed him.

And all during that cold winter the Swallow peeled off the gold-leaf from the statue and carried it to the people who were in need.

And one day the swallow said, "Dear Prince, I am going away."

"Are you going to Egypt, little friend?"

"No, I am going to the Land of Death"—and with that the poor swallow died.

And the leaden heart of the Prince broke from very grief.

Then the Town Council took down the statue because it looked so shabby without its fine gold and jewels.

And they melted the statue down—all but the leaden heart—which kept its shape. So they threw the heart on the dust-heap along with the body of the swallow.

And God said to an angel—"Bring me the two most precious things in that city."

And the angel brought him the leaden heart and the dead body of the swallow. And God said, "You have chosen right, for the bird shall sing and the Prince shall be happy again in My city of gold."

C—"THE HAPPY PRINCE"

Winter was approaching, and the little Swallow was on his way to the Nile. All day long he flew, and as night drew on, he found himself near a large city, very tired. He resolved to seek lodging here and in the morning to continue on his way.

For his place of lodging, the Swallow chose the statue of the Happy Prince. The Happy Prince was one of the most beautiful

objects imaginable. He was covered entirely by gold leaves, for eyes he had two exquisite sapphires and a gorgeous ruby for his sword-hilt.

The Swallow settled down between the gilded feet of the Happy Prince and prepared to spend the night in this golden chamber. He was just about to drop off to sleep when he perceived that the Happy Prince was crying. He asked the cause of this and the Happy Prince told him of the hardships and sufferings of a poor woman and her sick son, and asked the Swallow to take the ruby from his sword-hilt to this woman. This the Swallow did.

All the next day the Swallow stayed in the city, until night approached; then he went to the Happy Prince to bid him farewell. The Happy Prince was again weeping and begged the Swallow to take one of his sapphire eyes to a poor playwright in the other side of the city. Again the Swallow did as he was asked, and again he spent the day in the city.

The third night, when he went to bid the Happy Prince farewell, he was told to take the Happy Prince's other eye and give it to a poor match girl in the streets below. When he had complied with this request, the Swallow flew back to the Happy Prince.

"I will never leave you," he said. "I will stay with you forever.

With that he perched on the Happy Prince's shoulder, and told him all sorts of marvelous tales of the strange lands he had visited. But the weather grew colder and colder, until at last the Swallow felt he was going to die. He kissed the Happy Prince on his lips and then fell dead to the ground. As he fell, the Happy Prince's heart burst with a crackling sound.

The next day the people of the city found the dead bird at the foot of the statue. They threw the body in the dust heap. The Happy Prince they melted; all except his leaden heart. It would not melt, so they threw it out with the bird. God sent an angel to the city to bring to him the two most precious things there, and the angel returned with the dead bird and the leaden heart.

"You are right," said God. "The bird shall sing forever in Paradise and the Happy Prince shall praise Me eternally in My golden city."

"THE SELFISH GIANT"

The teacher has a brief discussion from the class on these questions:

What is a giant?

What kind of a giant would a "selfish" giant be?

Who could change the heart of a selfish giant?

Would it be changed forever?

Children, the two stories I am going to read you are almost alike; please listen attentively, so that when I finish reading them you will be able to decide which you like better.

Before starting the discussion, please have the class arrange their papers thus:

Name	Grade	Date
Selfish Giant		

A.

B.

Why:

To the Teacher:

Please read the stories in the order indicated: A, B.

A.—REVISION OF OSCAR WILDE'S "THE SELFISH GIANT"

It was such a beautiful garden that every afternoon the children came and played there. The fruit trees gave their loveliest perfumes in summer and their most luscious fruits in autumn for their delight; while the birds sang all day long. The children used to say to each other, "How happy we are in this beautiful place."

But one day the Giant who owned the garden returned from visiting his cousin in Cornwall. When he saw the children, he frowned and said; "What are you doing here?" in so terrible a voice that the children ran away. So the giant put up a strong stonewall all round the garden and planted "No Trespassing" signs over the grass.

All that Fall and Winter the Northwind and the Snow lived in the Giant's garden. When all the other gardens began to bloom he remained bare and cold. The Northwind still howled and whistled around the Giant's house, so that he wondered why the Spring was so late. But the Spring never came, because the birds and flowers would not live in the garden without their beloved playmates, the children.

One morning the Giant heard the sound of lovely music in the garden. He looked out of the window and saw the garden all abloom. The children had crept in through a hole in the wall and the birds and flowers had returned to greet them.

Then the Giant came out into the garden to welcome them too, but when the children saw him they ran away again—all except one little boy crying over in the corner. The Giant went over softly to see what was the matter. The little boy was trying to climb a tree, but he was too short. The Northwind laughed at him because he knew he was safe until the child could climb up and bring summer.

Then the Giant lifted the little boy into the tree and it bloomed, while the child threw his arms around the Giant's neck and kissed him. When the children saw how kind the Giant was, they all came back and played every afternoon. The Giant was so glad to have them that he took down all his wall and signs.

But the little boy never came again to the garden and the Giant grieved for him.

One day the Cornish Giant came to see him and when the Giant showed him the happy children, he said:

"Cousin, you are foolish. Do not let these silly children ruin your garden. They are too happy for you. You cannot be happy, for if you became so, you can no longer be a Giant and you will have to give up your property. Do consider the family and send these children away."

And the Giant agreed with his sour cousin and sent all the children away. And he put up the strongest stonewall in the world and the cruellest signs he could find. And the children wept bitterly for their lost garden. There were no more flowers and birds in the garden, but the Giant did not care. He went away and lived with his cousin in Cornwall in a high tower overlooking the sea.

B—"THE SELFISH GIANT," BY OSCAR WILDE

Every afternoon, as they were coming from school, the children used to go and play in the Giant's garden.

It was a large lovely garden, with soft green grass. Here and there over the grass stood beautiful flowers like stars, and there

were twelve peach-trees that in the springtime broke out into delicate blossoms of pink and pearl, and in the autumn bore rich fruit. The birds sat on the trees and sang so sweetly that the children used to stop their games in order to listen to them. "How happy we are here!" they cried to each other.

One day the Giant came back. He had been to visit his friend, the Cornish Ogre, and had stayed with him for seven years. After the seven years were over he had said all that he had to say, for his conversation was limited, and he determined to return to his own castle. When he arrived he saw the children playing in the garden.

"What are you doing there?" he cried in a very gruff voice, and the children ran away.

"My own garden is my own garden," said the Giant; "any one can understand that, and I will allow nobody to play in it but myself." So he built a high wall all around it, and put up a notice-board.

TRESPASSERS WILL BE PROSECUTED

He was a very selfish giant.

The poor children had now nowhere to play. They tried to play on the road, but the road was very dusty and full of hard stones, and they did not like it. They used to wander round the high wall when their lessons were over, and talk about the beautiful garden inside. "How happy we were there," they said to each other.

Then the Spring came, and all over the country there were little blossoms and little birds. Only in the garden of the Selfish Giant it was still winter. The birds did not care to sing in it as there were no children, and the trees forgot to blossom. Once a beautiful flower put its head out from the grass, but when it saw a notice-board it was so sorry for the children that it slipped back into the ground again, and went off to sleep. The only people who were pleased were the Snow and the Frost. "Spring has forgotten this garden," they cried, "So we will live here all the year around." The snow covered up the grass with her great white cloak, and the Frost painted all the trees silver. Then they invited the North Wind to stay with them, and he came. He was wrapped in furs, and he roared all day about the garden, and blew the chimney-pots down. "This is a delightful spot," he said, "we must ask the hail on a visit." So the hail came. Every day for three hours he rattled on the roof of the castle till he broke most of the slates, and then he ran round and round the garden as fast as he could go. He was dressed in gray and his breath was like ice.

"I can not understand why the Spring is so late in coming," said the Selfish Giant, as he sat at the window and looked out at his cold white garden; "I hope there will be a change in the weather."

But the Spring never came, nor the Summer. The Autumn gave golden fruit to every garden, but to the Giant's garden she gave none. "He is too selfish," she said. So it was always winter there, and the North Wind, and the Hail, and the Frost, and the Snow danced about through the trees.

One morning the Giant was lying awake in bed when he heard some lovely music. It sounded so sweet to his ears that he thought it must be the king's musicians passing by. It was really only a little

linnet singing outside his window, but it was so long since he had heard a bird sing in his garden that it seemed to him to be the most beautiful music in the world. Then the Hail stopped dancing over his head, and the North Wind ceased roaring, and a delicious perfume came to him through the open casement. "I believe the Spring has come at last," said the Giant; and he jumped out of bed and looked out.

What did he see?

(Pause here for your children to answer.)

He saw a most wonderful sight. Through a little hole in the wall the children had crept in, and they were sitting in the branches of the trees. In every tree that he could see there was a little child. And the trees were so glad to have the children back again that they had covered themselves with blossoms and were waving their arms gently above the children's heads. The birds were flying about and twittering with delight, and the flowers were looking up through the green grass and laughing. It was lovely scene, only in one corner it was still winter—It was the farthest corner of the garden, and in it was standing a little boy. He was so small that he could not reach up into the branches of the tree, and he was wandering all round it, crying bitterly. The poor tree was still quite covered with frost and snow and the North Wind was blowing and roaring above it. "Climb up! little boy," said the tree, and it bent its branches down as low as it could; but the boy was too tiny.

And the Giant's heart melted as he looked out. "How selfish I have been!" he said; "Now I know why the Spring would not come here. I will put that poor little boy on the top of the tree, and then I will knock down the wall, and my garden shall be the children's playground for ever and ever." He was really very sorry for what he had done.

So he crept downstairs and opened the front door quite softly and went out into the garden. But when the children saw him they were so frightened that they all ran away, and the garden became winter again. Only the little boy did not run, for his eyes were so full of tears that he did not see the Giant coming. And the Giant strode up behind him and took him gently in his hand, and put him up into the tree. And the tree broke at once into blossom, and the birds came and sang in it, and the little boy stretched out his two arms and flung them around the Giant's neck, and kissed him. And the other children when they saw that the Giant was not wicked any longer, came running back, and with them came the Spring. "It is your garden now, little children," said the Giant, and he took a great axe and knocked down the wall. And when the people were going to market at twelve o'clock they found the Giant playing with the children in the most beautiful garden they had ever seen.

All day long they played, and in the evening they came to the Giant to bid him good-bye.

"But where is your little companion?" he said: "the boy I put into the tree." The Giant loved him the best because he had kissed him.

"We don't know," answered the children; "He has gone away."

"You must tell him to be sure and come here tomorrow," said the Giant. But the children said that they did not know where the boy lived, and had never seen him before; and the Giant felt very sad.

Every afternoon, when school was over, the children came and played with the Giant. But the little boy whom the Giant loved was never seen again. The Giant was very kind to all the children; yet he longed for his first little friend, and often spoke of him. "How I would like to see him!" he used to say.

Years went over, and the Giant grew very old and feeble. He could not play about any more, so he sat in a huge armchair, and watched the children at their games, and admired his garden. "I have many beautiful flowers," he said: "but the children are the most beautiful flowers of all."

One winter morning he looked out of his window as he sat dressing. He did not hate the winter now, for he knew that it was merely the Spring asleep, and that the flowers were resting. (Courtesy of Frederick A. Stokes Company.)

"SIR PATRICK SPENCE"

The Teacher to the Class:

You have read and heard stories about Knights. Do you remember what the Knights were expected to do for their Kings? This story I am going to read tells—well, you listen for yourselves.

Arrange papers thus:

Name	Grade	Date
Sir Patrick Spence		
A.		
B.		
C.		

Why:

To the Teacher:

Please read the verses in the order indicated: A, B, C.

A—SIR PATRICK SPENCE

Many years ago there lived "in a kingdom by the sea" a brave sea-man by the name of Sir Patrick Spence. Such a great warrior was he that his name was known far and wide, and many were his voyages and far.

One day it chanced that the King of Scotland, bonny King James, dead these many years, desired a wise warrior to sail a fair new ship of his on her maiden voyage. And all those that were about him told him of good Sir Patrick Spence.

So the King sent for him and gave him command of his ship. Although Sir Patrick was loath to take the King's commission, he obeyed, being a loyal subject, and set sail in the face of a storm.

But sad to tell, the fair ship foundered, and Sir Patrick and all his brave followers were drowned in the deep blue sea—all because of the King's desire.

B—SIR PATRICK SPENCE

1. The king sits in Dumferline town,
Drinking the blood-red wine;
'O where will I get a good sailor
To sail this ship of mine?'
2. Up and spake an eldern knight,
Sat at the king's right knee;
'Sir Patrick Spence is the best sailor
That sails upon the sea.'

3. The king has written a broad letter,
And sign'd it wi' his hand,
And sent it to Sir Patrick Spence,
Was walking on the sand.
4. The first line that Sir Patrick read,
A loud laugh laughed he;
The next line that Sir Patrick read,
The tear blinded his ee.
5. 'O wha is this has done this deed,
This ill deed done to me,
To send me out this time o' the year,
To sail upon the sea.'
6. 'Make haste, make haste, my merrymen all,
Our good ship sails the morn.'
'O say na sae, my master dear,
For I fear a deadly storm.
7. 'Late, late yestereen I saw the new moon
Wi' the auld moon in her arm,
And I fear, I fear, my dear master,
That we will come to harm.'
8. O our Scots nobles were right loath
To wet their cork-heel'd shoon;
But lang or a' the play were play'd,
Their hats they swam aboon.
9. O lang, lang may their ladies sit,
Wi' their fans into their hand,
Or e'er they see Sir Patrick Spence
Come sailing to the land.
10. O lang, lang may the ladies stand,
Wi' their gold kembs in their hair,
Waiting for their ain dear lords,
For they'll see them na mair.
11. Half owre, half owre to Aberdour,
It's fifty fathom deep,
And there lies good Sir Patrick Spence,
Wi' the Scots lords at his feet.

C—SIR PATRICK SPENCE

In Dumferling town the king sits at feast,
Drinking the wine so red,
"Oh, where will I get a sailor
To sail my ship," he said.

Then up and spake an old, old man,
Who sat in the honor seat
"Sir Patrick Spence is the man for you,
He simply can't be beat."

The king wrote a letter long and good
 And signed it with his sign,
 Then sent it to Sir Patrick Spence,
 Who was walking near the brine.

Sir Patrick read the first line
 And most heartily laughed he,
 But when he read the next line,
 Why he could hardly see.

"Hurry, hurry, my sailors all
 For in the morn the ship set sail."
 "Oh, it's not true, my master dear,
 We'll ne'er live to tell the tale."

"Last night the new moon held
 The old moon in her arm,
 Last night the dreary death-bell knelled,
 And we will come to harm."

The Scottish lords, they did not wish
 To leave their native strand,
 And true their prophecy turned out,
 For drowned was the whole band.

The ladies they may mourn and sigh
 And weep for their true men
 But never will Sir Patrick Spence
 Come back to his true land.

Half way over to Aberdour
 It's fifty fathoms deep,
 And there lies good Sir Patrick Spence
 With the Scotch lords fast asleep.

"LOBO"

The Teacher to the Class:

I shall read you a story of a great wolf. One that men hated, and loved. Listen for the ending of the story which you like best.

Arrange papers thus:

Name	Grade	Date
Lobo		

A.

B.

C.

Why:

To the Teacher:

Please read the verses in the order indicated: A, B, C.

A—REVISION OF THE CONCLUSION TO "LOBO" BY E. S. THOMPSON

Poor little Blanca was taken home, and not until the next day was it realized that her body could be used as a decoy to entrap Lobo, but no sooner was it thought of than it was carried out.

Blanca was tied to the saddle-horn of the hunter by a lasso and her body dragged in great circles all around the ranch. Then four good, strong traps were set not far from her body. All possible

precautions were taken in order to prevent Lobo from recognizing the fact that they were there. Nothing happened the first night, but on the second morning, one of the cow-men told of a great commotion among the cows near the traps. The Hunter immediately set out and when he reached the traps he found Lobo there, held fast by all four traps. He was still alive, but hunger, pain and heart-ache had weakened him into a mere semblance of his former strength.

It was easily seen how he, the hitherto so cautious, had come to be caught. He had struck Blanca's trail not far from the scene of his disaster and had rushed headlong in the directions of the traps. So reckless and maddened was he by his loss that he had no thought for any dangers that he might encounter. Some people say that animals have no feeling, but they are only those who have no knowledge of animals. Lobo's heart had caused him to follow Blanca's trail. In some dim way he thought that to be near even her dead body would relieve that dreadful throbbing he felt. He could think of nothing save that dreadful ache, he cared for nothing and desired nothing save Blanca. All his existence was centered on an aching longing for her. Maddened by his loss he had rushed on and had met his fate at the traps.

The Hunter tried to lasso the poor, surviving wolf, but the rope had no sooner settled around his neck, when his strong teeth snapped it in two. The hunter threw a stick; while he bit at it, he was again lassoed. Thus the giant out-law was taken captive, his proud spirit bowed to the ignominy of servitude.

When he realized that he was caught, Lobo gave one last, long, despairing howl for his pack, but it had deserted him in his time of trouble. No one answered him, and he gave up. He never called again. When he reached the camp, food and water were offered him, but he ignored it. He gazed ahead into space and so he was lying when the cowmen went to bed.

The next morning he was dead. The noble spirit had flown. All his troubles were over at last, and his body was buried with that of Blanca's. Never again would he roam over his kingdom at the head of his pack. All was over for the outlaw.

B—REVISION OF THE CONCLUSION OF "LOBO," E. S. THOMPSON

The death of Blanca affected the old King of the pack strongly. A strange fact is it not, that even dumb animals, deprived of our higher feelings, may be subject to the same emotions which we human beings undergo in our times of bereavement?

Several days after we had killed his mate, we at the ranch heard melancholy howling—the long-drawn out cry of despair—indicating that Lobo was near at hand, searching for his lost mate.

So I started out early one gloomy morning, indeed a fitting day to perform my duty, and arriving at the spot where Blanca had met her fate, I set to work.

First I placed four traps, cunningly concealed, so that even that keen old hunter himself could not detect their presence. Then I did one of the cruellest deeds I have ever done in my life, taking one of poor Blanca's paws, I made a scent-trail all around the traps, so that Lobo would be unerringly attracted. Then I went away to await developments.

The next morning one of the cowboys informed me that he had heard mournful howling and fierce grinding in the vicinity of the

traps. We rode out post-haste, and sure enough—there was the old robber, caught at last—all four paws lodged in the jaws of my traps.

But his spirit was not gone, not a bit. He snapped at me with his ferocious jaws and when I hurled my lasso at him, he caught the rope between his strong fangs and gnawed it in two.

But being an old hand at such tricks, my companion and I hurled him a piece of wood, and when he caught it in his teeth, we roped him firmly.

By dint of great struggle, we hoisted his huge carcass on my horse, and slowly made our victorious way home.

There we secured him in captivity by means of a strong steel collar and chain attached to an iron stake driven deep into the ground.

All the rest of the day the old warrior of a thousand battles lay on his breast, fore-paws stretched out ahead, looking far away out of his topaz eyes toward the distant mesas, where again in spirit he courted his beloved mate Blanca and led his ravening hords down on the silly herds.

He refused food, and when I saw him late that night, he was still lying there, piercing the darkness with those immutable eyes.

When we went out to see him early the next morning he was still there, but his spirit was broken, his fire quenched. The old leader of the Currumpaw pack was dead of a broken heart.

We buried him beside Blanca, his beloved, on a hill overlooking his kingdom of the plains, where sometimes, the superstitious cowboy, returning late to the ranch-house, fancies he sees the grand old leader standing gaunt and active, against the sky-line, hurling defiance to the world of men in his deep-throated song of life.

C—CONCLUSION—THOMPSON SETON'S "LOBO" (ORIGINAL)

Once during the night I thought I heard Old Lobo, but was not sure of it. Next day I rode around, but darkness came on before I completed the circuit of the north cañon, and I had nothing to report. At supper one of the cowboys said, "There was a great row among the cattle in the north cañon this morning, maybe there is something in the traps there." It was afternoon of the next day before I got to the place referred to, and as I drew near a great grizzly form arose from the ground, vainly endeavoring to escape, and there revealed before me stood Lobo, King of the Currumpaw, firmly held in the traps. Poor old hero, he had never ceased to search for his darling, and when he found the trail her body had made he followed it recklessly, and so fell into the snare prepared for him. There he lay in the iron grasp of all four traps, perfectly helpless, and all around him were numerous tracks showing how the cattle had gathered about him to insult the fallen despot, without daring to approach within his reach. For two days and two nights he had lain there, and now was worn out with struggling. Yet, when I went near him, he rose up with bristling mane and raised his voice, and for the last time made the cañon reverberate with his deep bass roar, a call for help, the muster call of his band. But there was none to answer him, and, left alone in his extremity, he whirled about with all his strength and made a desperate effort to get at me. All in vain, each trap was a dead drag of over three hundred pounds, and in their relentless fourfold grasp, with great steel jaws on every foot, and the heavy logs and chains all entangled together, he was absolutely powerless. How his huge ivory tusks did grind on those

cruel chains, and when I ventured to touch him with my rifle barrel he left grooves on it which are there to this day. His eyes glared green with hate and fury, and his jaws snapped with a hollow "chop," as he vainly endeavored to reach me and my trembling horse. But he was worn out with hunger and struggling and loss of blood and he soon sank exhausted to the ground.

Something like compunction came over me, as I prepared to deal out to him that which so many had suffered at his hands.

"Grand old outlaw, hero of a thousand lawless raids, in a few minutes you will be but a great load of carrion. It cannot be otherwise." Then I swung my lasso and sent it whistling over his head. But not so fast; he was yet far from being subdued, and before the supple coils had fallen on his neck he seized the noose and, with one fierce chop, cut through its hard thick strands, and dropped it in two pieces at his feet.

Of course I had my rifle as a last resource, but I did not wish to spoil his royal hide, so I galloped back to the camp and returned with a cowboy and a fresh lasso. We threw to our victim a stick of wood which he seized in his teeth, and before he could relinquish it our lassoes whistled through the air and tightened on his neck.

Yet before the light had died from his fierce eyes, I cried, "Stay, we will not kill him; let us take him alive to the camp." He was so completely powerless now that it was easy to put a stout stick through his mouth, behind his tusks, and then lash his jaws with a heavy cord which was also fastened to the stick. The stick kept the cord in and the cord kept the stick in, so he was harmless. As soon as he felt his jaws were tied he made no further resistance, and uttered no sound, but looked calmly at us and seemed to say, "Well, you have got me at last, do as you please with me." And from that time he took no more notice of us.

We tied his feet securely, but he never groaned, nor growled, nor turned his head. Then with our united strength we were just able to put him on my horse. His breath came evenly as though sleeping, and his eyes were bright and clear again, but did not rest on us. Afar on the great rolling mesas they were fixed, his passing kingdom, where his famous band was now scattered. And he gazed till the pony descended the pathway into the cañon, and the rocks cut off the view.

By traveling slowly we reached the ranch in safety, and after securing him with a collar and a strong chain, we staked him out in the pasture and removed the cords. Then for the first time I could examine him closely, and proved how unreliable is vulgar report where a living hero or tyrant is concerned. He had not a collar of gold about his neck, nor was there on his shoulders an inverted cross to denote that he had leagued himself with Satan. But I did find on one haunch a great broad scar, that tradition says was the fang-mark of Juno, the leader of Tannerey's wolf-hounds—a mark which she gave him the moment before he stretched her lifeless on the sand of the cañon.

I set meat and water beside him, but he paid no heed. He lay calmly on his breast, and gazed with those steadfast yellow eyes away past me down through the gateway of the cañon, over the open plains—his plains—nor moved a muscle when I touched him. When the sun went down he was still gazing fixedly across the prairie. I expected he would call up his band when night came, and prepared for them, but he had called once in his extremity, and none had come; he would never call again.

A lion shorn of his strength, an eagle robbed of his freedom, or a dove bereft of his mate, all die, it is said, of a broken heart; and who will aver that this grim bandit could bear the threefold brunt, heart-whole? This only I know, that when the morning dawned, he was lying there still in his position of calm repose, but his spirit was gone—the old king-wolf was dead.

I took the chain from his neck, a cowboy helped me to carry him to the shed where lay the remains of Blanca, and as we laid him beside her, the cattle-man exclaimed: "There, you would come to her, now you are together again." (Courtesy of Charles Scribner's Sons.)

MOTHER GOOSE RHYME

Teacher to the Class:

"It's been a long time since you have heard any Mother Goose Rhymes, hasn't it? Today, I'm going to ask you to select the ONE of four I read that you like best."

Have the children arrange their paper thus:

Name	Grade	Date
Mother Goose		

A.

B.

C.

D.

Why:

To the Teacher:

Please read the stories in the order indicated: A, B, C, D.

MOTHER GOOSE RHYME

A

Where's the Milk?
Where's the milkman?
He spilt his milk in the channel
And froze his chin.

B

Milk-man, milk-man,
Chin, chin, chin,
Fell in the channel
Chin, chin, chin.

C

Milk-man, milk-man, where have you been?
In Buttermilk channel, up to my chin.
I spilt my milk and I spoilt my clothes
And got a long icicle hung to my nose.

D

Milk-man, where have you been today?
In the Buttermilk Channel, sir, he said.
I spilt my milk, and got some ice
On my clothes and on my nose.

From Abbott & Trabue's "Exercises in Judging Poetry."

SEA FEVER

Teacher to the class:

The next verses I shall read are called "Sea Fever." What does that suggest to you?—Listen carefully and after you hear them all, write the one you like best.

Have the children arrange their paper thus:

Name _____ Grade _____ Date _____

Sea Fever

A.

B.

C.

D.

Why:

To the Teacher:

Please read the stories in the order indicated: A, B, C, D.

SEA FEVER

A

I must go down to the shore again, and find the sea and the sky
And have a trip on a good old ship as it goes sailing by
And stand at the wheel and hear the wind, blowing through the
masts,
And see the sunrise if I can, while foggy weather lasts.

B

I must go down to the seas again, to the lonely sea and the sky,
And all I ask is a tall ship and a star to steer her by;
And the wheel's kick and the wind's song and the white sail's
shaking,
And a grey mist on the sea's face, and a grey dawn breaking.

C

I want to get down to the ocean again, to the wonderful sea and
the sky,
And all that I ask is a ship of my own and a compass to steady
her by,
And the pull of the wheel and the sound of the wind and the glisten-
ing rigging so free,
And the grey of the dawn coming up o'er the bow, and a mist on the
face of the sea.

D

I must go down to the sea again, to the lonely sea that I love,
When my heart is tired of men's wicked ways I can gaze at the
stars above;
I can feel the swell of the good ship's breast, and sigh with the song
of the wind,
As all the sorrow I every knew comes back into my mind.
And the darksome night gives way at length to a sad and gloomy day
And the mournful sea doth clothe herself all in a shroud of grey.

From Abbott & Trabue's "Exercises in Judging Poetry."

THE HIGHWAYMAN

The Teacher to the Class:

"Who knows what a Highwayman is? (Write the name on the board.)

"Listen to hear what kind of a highwayman this story tells of. Then write which one of the four you like best."

Arrange papers thus:

Name _____ Grade _____ Date _____

The Highwayman

A.

B.

C.

D.

Why:

To the Teacher:

Please read the verses in the order indicated: A, B, C, D.

THE HIGHWAYMAN

A

And still of a winter's night, they say, when the wind is in the trees,
When the moon is a ghostly galleon tossed upon cloudy seas,
When the road is a ribbon of moonlight over the purple moor,

A highwayman comes riding—

Riding—riding—

A highwayman comes riding, up to the old inn door.

B

And every winter evening, when I look out to sea,
The robber comes a-riding

Riding—riding—

Along the road a-riding behind the lilac tree;

The robber comes a-riding—

Riding—riding—

The robber comes a-riding—

Ta-rum, ta-rum, ta-ree!

C

On winter nights, so they say, when the wind blows through the trees,

And the moon sails, a ghost-like galleon, over cloudy seas,

And the moonlit road like a ribbon, stretches over the purple moor,

The highwayman rides—

Rides—rides—

The highwayman rides, up to the inn door.

D

On winter nights, they tell me, when frost was sharp and dire,

And honest people sat at home all snug before the fire,

The highwayman was plotting to get away their gold;

He had to go a-trotting—

A-trotting—a-trotting—

He had to keep a-trotting, to keep from getting cold.

From Abbott & Trabue's "Exercises in Judging Poetry."

VITA

Angela M. Broening was born in Baltimore, Maryland. She received her preparatory education in the public schools of Baltimore. She was graduated from the Western High School with a Peabody Medal. She received from Goucher College the Degree of Bachelor of Arts, with Phi Beta Kappa honors. Since that time she has been a graduate student in the department of Education, English, and Psychology at the Johns Hopkins University, from which University she received the Master of Arts and Doctor of Philosophy Degrees.

Her practical experience covers a wide field, giving opportunities for educational research along many important lines. She was Assistant in the Goucher College Library for three years. She then taught an Opportunity Class for the Accelerated Pupils in grades 4-5-6; Supervising Vice-Principal of School No. 22—Kindergarten through the Sixth grade; Supervisor of Geography in the Junior High Schools, where her two-fold problem was developing a course of study and individualizing instruction; Supervisor of English in Junior High Schools and of School Libraries in Baltimore Public Schools, and at present Supervisor of English in Junior High Schools and Head of Department of English at Forest Park Senior High School.

Her university teaching experience is as follows: She was assistant to Dr. Florence E. Bamberger; Instructor in Education and Supervisor in the Demonstration School at the University of Pennsylvania, four summer sessions; Instructor in Education, College for Teachers, Johns Hopkins, winter and summer sessions; Instructor in Education, Morgan College.

Among her other professional achievements are: Instructor at Teachers Institute in Bradford, Montgomery and West Chester Counties, Pennsylvania; lecturer, National Council of Geography Teachers annual meetings, National Council of English Teachers, Friends' School Conference, Philadelphia, Delaware State Teachers' Association; Schoolmen's Week,

University of Pennsylvania; Maryland State Teachers' Association; Parent-Teachers' Association Meetings, and the Administrative Council Meeting, Baltimore; and Child Study Clubs in Baltimore, Maryland. Member of the Executive Committee and Board of Directors of the National Council of Geography Teachers; Secretary of the Educational Society of Baltimore; President Chi Chapter Pi Lambda Theta; President, Beta Chapter, Phi Beta Kappa.

She was a member of the Course of Study Committee responsible for the literature course in the intermediate grades, published 1924, revised 1927; chairman of the Committee on the Geography Course of Study for Junior High Schools, published October, 1926. She was special editor of the "Special Geography Number of the Baltimore Bulletin of Education," published April, 1925; author of "Individualizing Geography Instruction, Standards for Teachers Self-Supervision," published June, 1927. She has published articles in "The Elementary English Review," Schoolmen's Week Proceedings, "The Journal of Geography," and "The Baltimore Bulletin of Education," joint author, Broening-Wilkinson: "Adventures in the Library," 1929.

